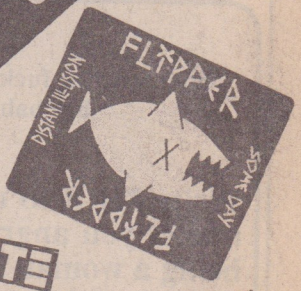
MAXIMUM ROCKNROLL

Sept 1991 $2.00

ISSUE 100 PART ONE



NEGRAGEDIA

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MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

WELCOME TO ISSUE 100. WE AREN'T REALLY CELEBRATING THIS OCCASION, CUZ IT SEEMS THAT THERE'S PRECIOUS LITTLE TO CELEBRATE ABOUT THESE DAYS. BUT WE ARE NOTING THE FIRST CENTURY MARK BY PUTTING OUT TWO SIMULTANEOUS ISSUES, ONE OF WHICH YOU'RE HOLDING IN YOUR HANDS RIGHT NOW. BOTH PARTS ARE COMPLETELY DISTINCT AND CONTAIN ALL THE REGULAR FEATURES OF ANY MRR.

WE HOPE THAT BY THE TIME OUR ISSUE 200 COMES OUT THE REACTIONARY POLITICAL CLIMATE WILL HAVE SHIFTED, BUT THAT, OF COURSE IS SOMEWHAT UP TO YOU AND PEOPLE LIKE YOURSELVES. THE ONLY WAY THINGS CAN GET BETTER IS IF THOSE WHO ARE DISENFRASHISED DECIDE THEY AREN'T GOING TO TAKE THIS SHIT ANY MORE. IF ENOUGH PEOPLE DECIDE TO STOP LYING DOWN AND CRYING ABOUT THINGS OR DECIDE TO SHAKE THEIR EVER-SO-COOL CYNICISM, THEN THE FUCKHEADS WHO HAVE BEEN CONTROLLING THINGS THE LAST DECADE OR SO WILL HAVE TO BACK OFF. PERSONALLY, I DON'T KNOW HOW THE MAJORITY OF PEOPLE IN THIS COUNTRY CAN LET A SMALL PERCENTAGE OF THE POPULATION DICTATE SUCH THINGS AS WHAT THEY CAN SEE AT A MUSEUM, WHAT CAN BE SAID ON THE RADIO, WHO THEY CAN FUCK, WHAT THEY CAN'T BE TOLD ABOUT HEALTH OPTIONS CONCERNING THEIR BODIES. FUCK, COPS CAN NOW BOARD BUSES AND TRAINS AND SEARCH PEOPLE WITHOUT WARRANTS. IN SOME STATES THEY CAN FINE A KID 18 OR YOUNGER $25 FOR SMOKING.....TOBACCO. WELCOME TO EASTERN EUROPE!

SO, MRR REMAINS DEDICATED TO DOING OUR PART TOWARDS STIMULATING IDEAS, PROMOTING SOME KIND OF SANITY IN CONTRAST TO THE HYPOCRITICAL CRAP WE RE FED ALL THE TIME, AND CONTINUES TO SUPPORT THE D.I.Y. GRASSROOTS PREMISE THAT HAS ALWAYS BEEN A PART OF PUNK. SEE YOU AT #200.

- Ad rates: Beginning with issue 101, rates will change as follows:
  1/2 page (7 1/2"x5"): $100 (up from $75)
  1/3 page (5"x5"): $50 (stays the same)
  1/3 page (2 1/2"x10"): $40 (down from $50)
  1/6 page (2 1/2"x5"): $25 (stays the same)

We hope this will encourage many of you to take smaller sized ads, especially if you're just promoting 1 or 2 items, and will make room for those who haven't been able to get their ads in before.

- Subscriptions: Because of the two part issue 100, those with subs will find their sub-ending number lowered by 1 because they received both 100's.

Sales Tax: California residents must now pay sales tax on magazines, so Californians, when you order a sub, it's now $1.25 more, a total of $16.25. Single issues will be 20¢ more, totalling $2.70. Sorry!!!!!
Thanks...

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality xerox copies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines underlined, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (as long as you tell us which program you used). We will return your disk to you.

GIRLS & WOMEN:

(chicks, babes, fucktoys, sluts, stupid bitches, whores, holes, rape victims, hey baby what's the matter why don't you smile?)

PISSED OFF?

Write MRR to rag about sexism in the scene or whatever makes you angry, sad, glad, excited or ready to kill about being a woman in this male-dominated world. Send letters, columns, whatever to MRR for a new separate section of the mag. (Got any ideas for a name? For now, just address it to: MRR Girl Stuff, PO Box 288, Berkeley CA 94701.)

SHITWORKERS

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Iraya Robles
Harry Sherrill
Emily Soares
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Garry Henkel
Paul Dalton

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKIA Quebec, PQ call station
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM call station
WMPG Portland, ME 90.9FM Sat 11PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Dio St-Etienne, France 89.6FM
Radio FMR Toulouse, France 91.6FM call sta
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25--sales tax!!!
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues #36-38, 40, 42-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-99 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50
1/2 page: (7 1/2" x 5") $75, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

MICK KRASH

PHLEG CAMP-EP
MAN LIFTING BANNER-Myth of Freedom-EP
NATION OF ULYSESS-live
GREY HOUSE-TP
PLATYPUS SCOURGE-EP
BORN AGAINST-live
HEROIN-All About-EP
V/A-Screw-EP
RORSCHACH-live
GREY MATTER-2xEP/SEEIN RED-Direct Action-EP
JONESTOWN-EP
HEROIN-live
SAMIAM-Soar-LP
UP TO HERE-Machine-EP
BORN AGAINST-Nine Patriotic Hymns-LP

TIM YOHANNAN

AMAZING TAILS-Happy Hour Unhappy Days-LP
ANDANADA 7-A Mala Hostia-LP
ANTISCHISM-Still Life-LP
BABES IN TOYLAND-To Mother-LP
BLACK BELT JONES-Buzz Kill-EP
BLITZ-All Out Attack-12"
DEMISE-All Of This For Nothing-EP
EARL'S FAMILY BOMBERS-EP
GOI-Total-LP/HATED PRINCIPLES-10th Anniv DIY-EP
KLAMYDIA-Säynävāynāviä-EP
MANLIFTINGBANNER-Myth Of Freedom-EP
MISERY-Production Thru Destruction-LP
NO FRAUD-LP
PINK TURDS IN SPACE/SEDITION-split LP
POISON IDEA-Live In Vienna-EP

CHRIS DODGE

CONFUSION-Hopeless-EP
RUPTURE/BELCHING BEET-split LP
V/A-Thinning The Herd-LP
CTC/AVERXION-split EP
GOI-Total-LP
CAPITALIST CASUALTIES-live
HIDEOUS MANGLEUS-TP
BALVAZ-EP
SPLATTEREAH-EP
RORSCHACH/BORN AGAINST-live
WOODY GUTHRIE-any
23 MORE MINUTES/LOGICAL NONSENSE-split LP
EXCREMENT OF WAR-The Waste And The Greed-EP
GETO BOYS-Fuck A War-song
BOXCAR DAVE TRIO-live

MIKE LA VELLA

V/A-Half Rack-box set
CYNICS-Stranded In Madrid-LP
THEE HEADCOATS-Headcoatitude-LP
THEE STASH-I'm Selling Jeans For The USA-45
LOVE + RESPECT-LP
FASTBACKS-Never Fails, Never Works-LP
BABES IN TOYLAND-To Mother-LP
JONESTOWN-You Can't Swim With Handcuffs On-45
ORIGINAL SINS-Nowhere To Go But Up-45
DIM STARS-3xEP
TRENCH MOUTH-Kick Your Mind And Make It Move-EP
SNAIL BOY-Kept Turd-EP
GARGOYLES-Down On You-LP
V/A-Love & Napalm Vol 2-EP
V/A-New York Eye And Ear Control-LP

PATRIK JONSSON

ANTMAN-H.A.T.E.-EP *(Really Fast Records, Sweden)*
HEMI-Slow Leak-45
BORN AGAINST- 9 Patriotic Hymns-LP
SKIN YARD-Smiling Knuckles-10"
DOWNSIDE-EP
FISH EYE-About Time-EP
V/A-Half Rack-box set
BATTERY-EP
ANTISCHISM-Still Life-LP
8-BARK-The Big Wheel-EP
KINGPIN-Holding Tomorrow-EP
V/A-Thinning The Herd-LP
DE LYCKLIGA KOMPISARNA-EP
FREEZE-Misery Loves Company-LP
POISON IDEA-Live In Vienna-EP

MICHELLE HAUNOLD

RHYTHM COLLISION-Pressure-LP
ANDANADA 7-A Mala Hostia-LP
FASTBACKS-Never Fails-LP
GARGOYLES-Down On You-12"
ALCOHOLICOS CRONICOS-LP
CAPTAIN 9'S & THE KNICKERBOCKER TRIO-EP
THEE STASH-We're Selling Jeans For The USA-45
PINK TURDS IN SPACE/SEDITION-split LP
APOSTATES-Burning World-EP
X-RAY SPEX-Obsessed-LP
SHONEN KNIFE-Neon Zebra-45
PHLEG CAMP-2EP
DEMISE-All Of This-EP
POISON IDEA-Live In Vienna-EP
PUSSY GALORE-Seattle-EP

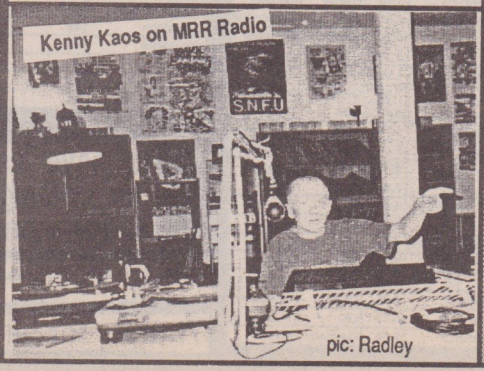
DEVON MORF

(All You Can Eat Tour Top 15)

Fang Gang Production-In Madison, WI
Matt/Jux & "There's A Faggot In The Pit-EP
Sean Bally & SLIPPED DISC-In Texas
WOODENHORSE & caire-Pensacola, FL
Harry Ball aka Eric of 8 BALL
NUISANCE & SCHLONG-live
Ed Goyette
The juke box at Kagan's
Skateboarding w/POSITIVE GREED
PHLEG CAMP, dude
SLAP OF REALITY-every one of them
Steve Monsell & his sister
DEMISE-All Of This For Nithing-EP
Trish, Connie, Holly & Jason-Idaho

BRUCE ROEHRS

WRETCHED ONES-America's Most Wanted-EP
ANTISEEN-Walking Dead-EP
DOA-Royal Police-EP (boot)
CREAMERS-Dead Weight-EP
LAZY COWGIRLS-New Girl In Town-2EP
LA PERRERA-Romperlo Todo-EP
NIRVANA-Triple Platinum-EP
POISON IDEA-Kick Out The Jams-EP
UK SUBS-Live in 1977-LP
CLAWHAMMER-Double Pac Whack Attack-2EP
L7-Smell The Magic Live-EP
RAMONES/REVILLOS-split EP
MONSTER MAGNET-Murder-EP
ZEROS-Don't Push Me Around-LP
BIG NURSE-Hey Hey-45



pic: Radley

SHRED OF DIGNITY PRESENTS:

FUGAZI
AND
NATION OF ULYSSES

SAT AUGUST 31

SCOTTISH RITES TEMPLE
1547 LAKESIDE DR
(NEAR LAKE MERRITT BART)
OAKLAND

BLACKLIST MAILORDER

415/255-0388 475 Valencia St San Francisco, CA 94103

Artist	Title	Description	size	Price	Country	LABEL
Alien Boy	The Seeds of Decay	LP plus a 10th song as a "Bor	CD	10.05	Germany	Rave Reco
Alien Boy	The Seeds of Decay	punk flavored Rock n' Roll	LP, Cass	6.15	Germany	Rave Reco
All You Can Eat	...With Salad Bar	some Fugazi influenced stuff, s	7"EP	2.30	USA	Wajemac
Antischism	Still Life	interesting hardcore with sour	LP	6.65	USA	Allied
Apostates	Burning World of Hate	NY power punk, Cringeresqu	7"EP	2.30	USA	Vinyl Comp
Assassins of God	Black Tongue Speaks	arty interesting entertaining	LP	6.50	USA	Bonzen
Attitude Adjustment	No More Mr. Nice Guy	more unearthed copies of this	12" EP	5.85	USA	Matter of I
Babes In Toyland	Mother	Another power grinding grunc	12"	5.20	USA	Twintone
Bad Religion	Suffer	Same as LP.	CD	9.60	USA	Epitaph
Blister	Stiches	ex-Christ on Parade folk do l	7"	2.40	USA	Shred of D
Bloodhound Gang	Bloodhound Gang	fast melodic guitar punk	7"EP	2.60	USA	THD
Bored	My Pal	weird arty somewhat melodic	7"	3.15	USA	Munster
Born Against	9 Patriotic Hymns For Child	hardcore - don't worry the "E	LP	4.50	USA	Vermiform
Busters	Couch Potato	Ska from Germany	Cass.	6.05	USA	Moon
Calamity Jane	Little Miss Hell	3 women from OR who rock	7"	3.25	USA	Sympathy
Crankshaft	Shankcraft	Rockin HC from FL w/ funk in	7"EP	2.10	USA	No Idea
Cringer	Perversion Is Their Destiny	great upbeat diverse hardcor	7"EP	2.30	USA	Vinyl Comp
Daggers	Kiss That Girl	fantastic teen pop - kinda like	7"	3.25	Norway	Sympathy
Dread	Stifled	melodic hardcore of sorts from	7"EP	2.30	USA	Wajemac
Drippy Drawers	I've Got More on my Mind th	Stikky-esque geekcore. Drooli	Cass.	2.00	USA	
Droogies	Heaven	great 2nd LP of powerful mel	LP, cass	6.50	Germany	Shredder
Drunks with Guns	Second Verses	collection of their power grun	LP	5.40	UK	Spasm
Econchrist	Another Victim	kick ass hardcore with fast a	7"EP	2.45	USA	Vermiform
Electric Ferrets	2-3-4		7"	2.60	USA	Dionysus
Ex	Brader Musiki	Kurdish rebel music	7"EP	2.70	Holland	De Konkur
Ex	Slimy Toad Jake's Cake		7"EP	2.70	Holland	De Konkur
Fang	Enjoy the View	Early 7" w/original lineup -	7"	3.90	USA	Boner
Fastbacks	In America (Live)	Live recordings from 1988	LP	7.50	Germany	Lost & Fou
Fastbacks	NeverFalls, Never Works	Import, comp. of their early l	LP	5.40	UK	Blaster
Fifteen	Swain's First Bike Ride	ex Crimpshrine does Crimpsr	LP, Cass	6.65	USA	Lookout
Fifteen	Swain's First Bike Ride	LP + 7"	CD	9.10	USA	Lookout
Fixtures	Defect	punkcore influenced by early	LP	6.20	USA	Huddleson
FZO	Den Felande Lanken	Blistering Swedish HC	7"EP	3.00	Sweden	Wounded R
Gol	Root Canal	First Strike reissue.	7"flexi	2.30	USA	First Strik
Goober Patrol	Truck Off	best pop-punk record in years	LP	8.40	UK	Boss Tunea
Gray Matter	Food for Thought/Take it Ba	grooving LP and EP together	CD	9.35	USA	Dischord
Green Day	1039/Smoothed Out Slappy	39/Smooth+Slappy+1000 Hou	CD	9.10	USA	Lookout
Hateful Day	Patchwork	It's back: Ultracool hooky, ri	7"EP	1.05	USA	File 13
Heroin	Head Cold	varied hardcore from San Die	7"EP	2.30	USA	Vinyl Comp
Iggy & the Stooges	Tight Pants	reissue of classic Bomp single	7"	2.35	USA	Bomp
Insted	What we believe	CD of the LP	CD	9.70	USA	Epitaph
Interstellar Villians	Interstellar Villians	weird Velvets influenced pop,	7"	3.15	Australia	Munster
Jawbox/Jawbreaker	Airwaves Dream/With or W	Jawbreaker does medley of	7"	1.70	USA	Selfless
La Secta	Blue Tales	garage/psych influenced punk	LP	7.35	Spain	Munster
La Secta	Our Kicks	a variety of spacey, and rock	EP	6.30	Spain	Munster
Les Thugs	I.A.B.F.	garage punk from this popular	LP, Cass	6.65	USA	Alternative
Les Thugs	I.A.B.F.	Same as LP.	CD	9.10	USA	Alternative
Liquor Ball	Liquorball	crazed inchoherent "music"	7"EP	2.60	USA	Blackjack
Lyle	Lyle	studio LP by Gov't Issue mas	LP	7.50	USA	Lost & Fou
Lyle	Lyle	Same as LP with one extra tr	CD	12.60	Germany	Lost & Fou
Manifiting Banner	Myth of Freedom	fast powerful UK style politic	7"	2.40	Holland	
Melvins	Bullhead	loud grind-o-rama	LP	5.50	USA	Boner
Minor Threat	Live at Buff Hall	roughly recorded live NJ per	7"EP	3.00	USA	Lost & Fou
Morlocks	Under The Wheel	unreleased tracks from '87, v	7"	2.05	USA	Iloki
Mr. T Experience	Everybody's Entitled To The	repressing of their excellent	LP	6.65	USA	Lookout
Nausea	Extinction	cass version of LP, no vinyl	Cass.	5.10	USA	Profane Ex
No Fish on Friday/He	No Fish on Friday/Helland S	good punk, hardcore stuff	7"EP	3.60	Austria	Sacroegois
No Means No	Live & Cuddly	15 songs - recorded in Hollar	2LP	8.45	USA	Alternative
No Means No	Live & Cuddly	Same as 2LP	Cass.	6.65	USA	Alternative
No Means No	Live & Cuddly	Same as 2LP	CD	9.10	USA	Alternative
No Means No	Live In Poland	more 1990 tour recordings	Cass.	3.60	CANADA	
NOFX	Ribbed	Same as LP.	CD	9.60	USA	Epitaph
NY Citizens	On the Move	more great NY area Ska, like	LP	6.00	USA	Moon
NY Citizens	Stranger Things Have Happe	Their second release- more cc	CASS.	4.15	USA	Moon Reco
Parasites	En Homage aux Beatles	one cool original, and a coupl	7"	2.95	USA	Shredder
Parasites/Mourning	Live Nightmares	great Misfits inspired punk re		3.00	USA	Radcore
Penelope Trip	Hammerhead	interesting Velvets influenced	7"	3.15	France	Munster
Plaid Retina	Rejection	great multi-faceted power ala	7"EP	2.35	USA	Duckbutter
Political Asylum	Window On The World	GREAT melodic punk Scottish	LP	6.30	Scotland	Electrode F
Positive Greed	Rape is...	politically correct hardcore	7"EP	2.30	USA	Pulp Plast
Public Humiliation	Doin It The Zimbabwae	600 pressed on "trendy Ras	7"EP	1.95	USA	Goon
Richies	Winter Wonderland	Germany's Ramones, very pr	LP	7.55	Germ.	We Bite
Rites of Spring	Rites of Spring	It's back: raw in yer face em	LP	6.10	USA	Dischord
Rollins Band	Turned On	Same intense liveness as dout	CD	9.70	USA	Touch & Go
Sanity Assassins	Sanity Assassins	somewhat melodic mix of pun	7"EP	2.60	USA	Re Cord Es
Scratch Bongowax	Infield Mess		7"EP	2.60	USA	Dionysus
Severin	Severin	well done DC style punk	7"	2.85	USA	Dischord
Shudder To Think	Funeral At The Movies	college radio style pop	LP/Cass	4.90	USA	Dischord
Shudder To Think	Funeral At The Movies	LP + Ten Spot LP	CD	9.45	USA	Dischord
Sideshow	Sideshow	top-notch hard-hitting Fugazi r	LP, cass	4.90	USA	Caulfield
Sludgehammer	Dynamite Lady	great band that sounds like D	7"	2.30	USA	Cubist
Smashing Orange	Not Very Much to See	more fuzzed out pop	7"	2.35	USA	Ringers La
Snailboy	Kept Turd	Unrelenting racket from Chica	7"	3.25	USA	Sympathy
Sofa Head	1127 Walnut Ave.	British hardcore with former r	LP	5.80	UK	Profane Ex
Spermbirds	Something to Prove	top-notch HC from this Germa	LP	5.50	Germany	Boner

Artist	Title	Description	size	Price	Country	LABEL
Sugartime	Girl Crash	real good Brit type fuzz-pop	7"	2.35	USA	Ringers La
Surgeon General	Needle in a Pigs Ass	garage band punk/hardcore	7"EP	2.60	USA	Headache
Terveet Kadet	6 Song EP	reissue of 'Omakolonl' & Annc	7"EP	3.00		Highly Col
TFL	TFL	gruff humorous crunching HC	7"EP	2.60	USA	Empty
The Blanks	Spirit of '77	consumate '77-era punk rock	CASS	2.60	USA	Green Eart
Toasters	This Gun For Hire	more Ska from this NYC outfi	Cass.	7.70	USA	Moon
Toasters	Frankenska	All their fab hits-recorded liv	LP	8.05	USA	Moon Reco
Total Loss/Irritant C	Total Loss/Irritant Chaos	both bands play arty fast/slo	7"	2.40	Holland	
V/A	Munster Dance Hall Vol. 4	16 bands inc.: Penelope Trip,	LP	7.35	Spain	Munster
V/A	No Punks In The Pit	Billingsgate,Ivy League,Dickey	7"EP	2.50	USA	Shakefork
V/A	Pulley	Nation of Ulysses, Mommy H	7"EP	2.85	USA	Simple Mac
V/A	Really Fast Vol. 6	14 bands inc.: Cry, Step For	LP	4.20	Sweden	Really Fas
V/A	THD Comp.	MN comp w/ Porcelain Boys,	7"EP	2.60	USA	THD
V/A	There's a Faggot in the Pit	w/Filth, Glee Club, Up to Here	7"EP	2.30	USA	BoBo
V/A	State of the Union	w/Fugazi, Scream, Ignition, S	LP	6.10	USA	Dischord
V/A	Screw		7"EP	2.60	USA	Simple Mac
V/A	Children Of The Corn	Indiana alt. bands w/Toxic Re	CD	8.45	USA	Sonic Iguan
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Thanks for all the support and keep in touch.

Letters

Hey Maximum crew,

Just writing to correct an error in your July ish (#98). My zine, Weird Flower #4 ,you know- the one with interviews with GG, JAWBREAKER, JAWBOX, DIDJITS and DREAD ZEPPELIN, not to mention social (and anti-social) commentary as well as tons of reviews, art, poetry abd biting, wilde-like humor, was reviewed in your zines section. However the price given was incorrect. The actual price is $2.00, US stamps, or anything (books, articles, pictures) to do with actress Drew Barrymore. Please print this to correct error. Also, in response to Deb E's criticism of my feminism article, I'd just like to clarify that I didn't say all women should become "acceptable", I said that feminist should have one or two spokepersons with popular appeal. Feminists don't have to change their ideas or appearance, just their image, which, like it or not, is more important to some (most?) people than reality. You might as well use the media rather than be abused by it. Well, thanks for listening and keep up the good work. The WW3 news is really great.
Jim McMartin/ 10 Gore St/ Toronto, Ont, Canada M6J 2C6

Dear MRR,

Screeching Weasel just left our house in Olympia, WA and I'd like to report about what amazing house guests they were. They washed the dishes several times, swept, cleaned up, not to mention various other domestic chores, and people say they're sexist. Phooey!

They played a happening show in Olympia and paid the opening bands plenty o' cash. They even pretended they liked the opening bands, by thanking them for playing, before Screeching Weasel's opening song.

They stayed 4 days and not once did they out wear their welcome. They are welcome back anytime. They left T-shirts on all 5 of our beds and Hawaiian punch, napkins and corn in the fridge as a going away gift. Ben wrote for my zine, and they all left their adddresses and numbers on the kitchen table. Thanks Screeching Weasel.

P.S. Ben quit.
XOXOX Chris Jordem

Dear MRR Friends,

Hello there! On Sunday, June 30th, 1991 I went to see CONSOLIDATED and MEAT BEAT MANIFESTO (more like MEAT BEAT OFF MANIFESTO) at City Gardens in Trenton, New Jersey. My friend, Sumi, her sister and her sister's boyfriend were going up, but didn't know how to get there and had to get there in a short period of time. Sooo, they offered to buy me a ticket and take me up there if I'd come with them to give my invaluable directions. I hated both the bands, hey, it was a free concert so what the heck.

The "fun" began at the door when I got searched and the door guy discovered my crappy 110 camera in my pocket. He said that the bands requested that no one be let in with a camera (this is not the usual City Garbage—oops! I mean City Gardens—policy). I got very upset, as my camera is practically fused to my body. After assuring Randy (Now) Ellis (the owner of the club) that I wouldn't take any pictures, he finally let me in with the camera, but he promised to throw me out himself if I got caught taking pictures. I complained that this was rockstar bullshit, and he told me to bring it up during CONSOLIDATED's "question and answer" period.

CONSOLIDATED were maybe a third of the way through their set. when Sumi and I got in, but the first thing I did was check out the cost of their merchandise. I found a titanic, professional sign that read (in bold gold letters): CONSOLIDATED MERCHANDISE T-SHIRTS-$20 CAP5-$16. This was followed by a paragraph about t-shirts being a necessary evil so they could "break-even" on the tour. I guess being backed by a major label, being paid over $1,000 for this show, and driving a gigantic tour bus (probably — definitely—paid for by the label) wasn't enough. Also printed on the sign was a breakdown of the cost of the shirts: $7.50 cost to produce, $8.50-cut to cover tour cost to break even, $4 cut taken by venue.

When I finally sailed up to the front to check out. the band I was immediately barraged with their "politically correct multi-media-extravaganza". Oh, boy. Three t.v.s were set up on stage, all three showing the same "scaaaary images". Yes, it was a visual bouquet of missiles, men jerking off, Nazis marching, McDonalds commercials, animals being tortured, blah, blah, and blah. The soundtrack to this footage was a bald singer ranting incessantly about the "white male" and America, war, the meat industry, consumerism, etc. The music was redundant and pulsing. Stage lights flashed endlessly. The effect was very hypnotic. I felt as if I were in church getting preached to by a priest (only this was liberal party sanitized "politically correct" preachings—what a difference. I will obey). It looked as if everyone was in a trance. And if anyone tried to slamdance, the band would stop playing, put the t.v.s on pause and bitch at the dancers. Now I'm not a big fan of "slammin', dude" but CONSOLIDATED were becoming quite dictatorial about it. One "slammer" even got chucked out. Then it was time to cue up the synthesizers and rewind the images—it's time for some more programming, we ain't done yet. Homogeneity has not yet been achieved.

While I agree with a lot of what they said, the glaring fact that they were total hypocrites kind of upset me. $20 t-shirts (no shirt costs $7.50 to produce, especially in bulk—they must have gotten over 1,000 shirts printed up); being on Nettwork records, who were owned by Capital-EMI (for at least their first 12 ", Consolidated) and are now owned by I.R.S. who are distributed by MCA (for their two full length records and singles); not allowing in cameras; touring in a gigantic, excessive tour bus; $13 tickets; releasing videos to MTV while mocking it in their video presentation; etc. The good, though disappointing, part was question and answer time .

It seems that after every gig they play they have an open mic. question thingy. The first group of people were pissed off about not being allowed to slamdance. One guy told them to leave America if they hated it so much. That was pretty funny. Another fellow asked how they could put down capitalism yet sell t-shirts for $20. They replied that $4 of the cost went to the club, and he didn't have to buy the shirt. He could buy nothing or buy a MEAT BEAT shirt. If he wanted to, they said, he could call them hypocrites (see the cliche "laughing all the way to the bank"). My friend Marc told them how great they are.

When I finally got the mic. I said, "How can you consider yourselves an alternative while you sell your shirts for $16 (the price they're 'supposed' to sell for), are on a major label, and send videos to MTV?" When he got back the mic. he kindly rephrased the question for me. "He asked how we can consider ourselves an alternative if we send videos to MTV, sell shirts, and put out records. Well, we have to sell records to get our message out." (These aren't, of course, his exact words, but they're damn close.) "Why not release them on an independent label?" I screamed back, mic.-less. "We are on an independent label, Nettwork Records," he responded while the crowd cheered. I screamed back, "No you're not, Nettwork is owned by..." but they just went on to the next question.

The crowd, lulled into a herd mentality, just cheered on whatever reply CONSOLIDATED gave to the questions. If CONSOLIDATED answered a question with "Arugga-gobby-pee-pee", I think the masses would have roared in agreement. They were programmed well.

Another guy asked a question like mine. He pointed out that they were on Nettwork, which is now owned by I.R.S. and distributed by M.C.A. All CONSOLIDATED did was correct him whenever he said "alternative label" instead of "independent label". They also said that they were "only" distributed by a major label. The kid then lost his turn.

I then had my friend Sumi ask about the no camera policy. I knew they wouldn't call on (white male) me again, but they did give her (Asian female) the mic. She asked and they said it was the club's policy. When she told them that the guy at the door said that the bands requested it, he said he wouldn't mind her taking pictures of himself, maybe it was MEAT BEAT's request. Yeah, as if he didn't know. Then I got into an argument with a guy who identified himself as being in an "up and coming" band that won't let people take cameras into their shows when they "hit it big". I should have asked him the name of his band so I could remember never to go see them.

CONSOLIDATED went off. I sat out M.B.'s set (techno-yawn). After the show I tried to talk to the guy who brought up the major label question, but he wound up getting drug off by his girlfriend who was nearly in a fight.

That's my anti-CONSOLIDATED diatribe for the day, I hope you found it enlightening. I would invite a response from the band, but I'm sure they're too busy counting their money to take part in the real underground. (Oh, I am the singer for a band and write for a 'zine, but unlike some people, I wouldn't stoop as low as to tack on a plug at the end of this piece...)

With love and fish,
Joseph A. Gervasi/ THE ORGASMIC TOILET BAND, PHILLY 'ZINE/ 142 Frankford Avenue/ Blackwood/ New Jersey/ 08012. Write! Electra Paris, where are you?

To Iggy Israeli and Hans, the controversial DJ,

First let me get Hans out of the way. Hans, if you can't understand my points, why bother repeating yourself? You make the exact same mistakes in the very first paragraph as you did in the radio article. Public Enemy is not a racist band. Skrewdriver is known around the world as nothing less than a full-on racist band. You say you don't play their racist tracks, well then tell me which PE songs are too racist for your show? While you're at it, tell me which Skrewdriver songs are non-racist enough for you to permit your-

self to play? You are a complete bastard for playing any of their shit, and I'm sure you paid for their records, which makes you partially responsible for the hate and violence that your money sponsored.

I never said that most blacks weren't racist, in fact, I said blacks are not immune from racism.

"Safe suburban slum"? You've never been to my hood, but you assume you know how I live. Fuck you punk.

You tell me to read PE lyrics for the "implied" racism and the racism that didn't make the lyric sheet. Not only is this untrue, it shows the same white paranoia about blacks, and still you say that PE is equal to Skrewdriver in their racism? Get a fuckin' clue. Skrewdriver is nothing but pure racist hate music, and when compared to "911 Is A Joke", you come off as a joke. Those limey kkkunts are directly involved in racist hate groups and the violence that goes with it. You can blab on for a million years, but PE just doesn't have that type of racist hate in them. Check their backgrounds and upbringing, they did not grow up in poverty. Prof. Griff, on the other hand, is quite racist in his views, but he is not PE, and his views are not PE policy. He's not in the band anymore, but you couldn't notice the difference (not that there is one).

I realize that PE and Scumdriver were not the main subject matter of your article, but so what? I'm sick of all these kooks always comparing the two bands. I'm sorry, but I'm not going to listen to idiots like yourself play down Skrewdriver's racism, while at the same time you play up PE's supposed racism. In our constant fight against racism, too much fuckin' time is wasted pointing fingers at "possible" racists, when the obvious and established racists (Klan/Skrewdriver) continue with their bullshit. Later Hans, much.

Now for the main course.

Iggy Igster, well, you're obviously Jewish, and I'm sure that the main motivation for your attack on me was my use of the word "Jew boy". Hey guy, let's face it, "Jew boy" is about as offensive as "white trash". My Jewish friends take no offense to it. The word "kyke" is another story, though. Even still, I apologize to everyone for saying "Jew boy".

You say I'm a hypocrite, racist, and ignorant, yet you completely failed to prove any of it (it's hard to prove a lie). You think my letter was one of the most fucked up ones you've seen in MRR, but all that shows me is that you've not read MRR very well or for very long. I've written lots of other stuff in MRR, but I didn't rag on Jews, so I guess you didn't notice, ha ha ha! You come from one angle and one angle only, and that is the old faithful "Jewish victim" angle. Well sorry fuckface, but after WWII (1948), the "Jewish victim" angle went out the fuckin' window.

In your letter you state that I'm brainwashed by people, people that (excluding Chuck D) I don't even like or respect, much less could I be under their spell.

You say there's no such thing as "slightly racist". Well, Iggy, dickhead, think about this, if everybody who used the word "nigger" was considered a card-carrying member of the Klan, they would appear much stronger than they actually are. Of course there's a "slightly racist", just like there's an "extremely racist". There are many types of racists, and they operate on different levels. Saying that someone is either racist or non-racist just isn't good enough.

Let's set the record straight, once and for all; I am not a racist, anti-semite, or a bigot. Anti-Zionist, yes. Anti-Israel, yes. Anti-racist, yes. I don't hate people simply for being Jewish, black, or whatever, but I hate anyone who supports Israel and all of their fucked up racist policies. Is it okay with you, Mr. Iggy Arab Hater, to lock people up, kill at will, support South Africa, or to arm the contras through drug deals and weapon exchanges? You have no problem closing your eyes to that kind of shit, but if I utter the word "Jew boy", you're ready to crucify me, huh? Fuck you. If I'm the enemy in your fight against racism, give it up, cuz you're way off course.

You say I should follow ML King; that's always been my policy, although I much prefer Malcolm X to King. Why not take your own advice on King, I'm sure he would agree that Israel is a racist shithole, but he got murdered by the same fucks who helped Israel murder themselves up a country. Who in the fuck are you bullshitting here, is it wise to bring up ML King in reference to Israel's legitimacy? I think not. Peace was never Israeli policy.

You keep asking if I've read books like the New Testament, the Bible, the Koran? No asshole, I don't read fiction and/or garbage. I'd like to take those books, those precious holy moly Jesus Chrysler books of yours, and shove 'em up your fuckin' ass!

I read all sorts of newspapers (underground), zines, books, and so on. But I will never be bored enough, stupid enough, or grief stricken enough to read the fuckin' Bible, yuk! You should pull your pencil neck out of those books and pick up a Covert Action, or a Love & Rage news zine, or something.

The "illegal state of Israel" as I put it, means that it was obtained illegally, illegal by standards other than the US, UN, or Israel. To them, genocide has always been legal. Takeovers involving the CIA usually go beyond illegality, to new lower depths in human perversion, cruelty, and greed. You also said "...with approval of over 100 members of the UN, so how the fuck is it illegal?" Iggy, you assinine piece of shit, fuck the UN! They obviously cannot be trusted. Do you back everything the UN supports? They have sent you to Iraq so you could slaughter Iraqis "legally", with the blessings of the UN, and Bush's little dick in your ass.

What the fuck was all that crap about African scientists, Minor Asia, Red Sea, Flora and Fauna? What shit is this? This has absolutely nothing to do with me. As a matter of fact, most of the points in your letter have little or nothing to do with me. "Jews having all the money"?! Man, I don't know where you got that from, but you didn't find that in my letter.

As for poverty being available to any and all races, I agree. I never said anything to the contrary. You suggest that I "travel and learn". Why? Who knows. Here's a suggestion for you Iggy, shut up and read carefully. Don't be fuckin' sweatin' me for shit I've never said.

Then at the end of your barrage of bullshit, you drop the whammy. Nothing in your letter had anything to do with white/black power, yet you find it befitting to end with "So you see there is no difference between white power and black power, Skrewdriver and Public Enemy, Ian Stuart and Prof. Griff, Richard Butler and Louis Farrakhan, Nation of Islam and Aryan Nations or Christian Identity."

Ha Ha Ha!

Fuck! Are you ever so ignorant! I wish I could put you in a room with each of these groups for a day. Just to see from which one you exit the bloodiest! Maybe you would see shit a little differently.

You're just an apologist, excuse artist, and diversionist for Israeli nazism. You fuckhead little Jew b... Whoops!! Ha ha ha! Just joking, don't flip your little cap. I know the reason that you're an asshole has absolutely nothing to do with race or religion. If I call you an asshole, it's only because I feel you are one, get it Iggy? Not because I'm an "anti-Semite". Call me a racist all you fuckin' want, but it's simply rubbish.

Let's look at your aforementioned examples of racist equality. "White power and black power". Well, Iggy boy/girl, I went into that sufficiently the last time, and if you were too fuckin' hard-headed to pick up on it then, I suggest you re-read it.

"Skrewdriver and Public Enemy". I survived (and had a blast) through a PE show, along with thousands of other non-blacks. Public Enemy (Chuck D specifically) spoke of racial unity throughout their entire set. If I could ever get into a Skrewdriver show, I wouldn't make it out alive, and the only thing I would hear about is racist war crap, white supremacy, and "row that boat, nigger, row row row". This seems equal to you?

"Ian Stuart and Prof. Griff." First, let's make it perfectly clear that I do not like, trust, or support Griff. But, Ian Stuart and his beliefs have killed and maimed minorities, he and his followers have been imprisoned. He is the leader of Skrewdriver. Griff is far from being the leader of PE, never was, never will be. He's never been involved in any beatings or murders, and has worked with the Nation of Islam to get blacks out of prison.

"Richard Butler and Louis Farrakhan". Again, I don't like, trust, or support Farrakhan. Butler is the leader of the racist military style group "The Order", and has a huge camp in Idaho. He gets stolen weapons from Aryan Nations members in the military. The Order have robbed banks and killed at least two federal pigs. Farrakhan is more like a religious crook along the lines of Swaggart or Falwell. He's the leader of the Nation of Islam, and they get their money from donations. They do nothing in the vein of Butler's activities.

"Nation of Islam and Aryan Nation or Christian Identity". Nation of Islam believes that white Europeans are "devils". This is about as racist as they get. Their main interest is money, that is, scamming it in the usual religious manner. Money first, whitey's the devil later. As far as violence goes, it's quite probable that they murdered Malcolm X, which is obviously completely fucked, but racist? No. They don't dress up in black sheets and go out looking for some white boy to string up. Aryan Nations and Christian Identity are full-on hate groups. They do actual crimes and are very, very racist. White supremacy is their food and air. As I said about PE, I've survived a Farrakhan meeting also, but if you ever see me at a Aryan Nations/Christian Identity meeting, I'll be the one they're cutting up. Unless I'm there dropping off a bomb!

You know, Iggy, I notice you don't mention anything about my main points in my original letter, you picked out only points concerning Jews/Zionists. Tim Yo thought that I needed to separate Jews per se and Zionists, I agree, but I think most people know what I meant. Besides, I don't think it would've

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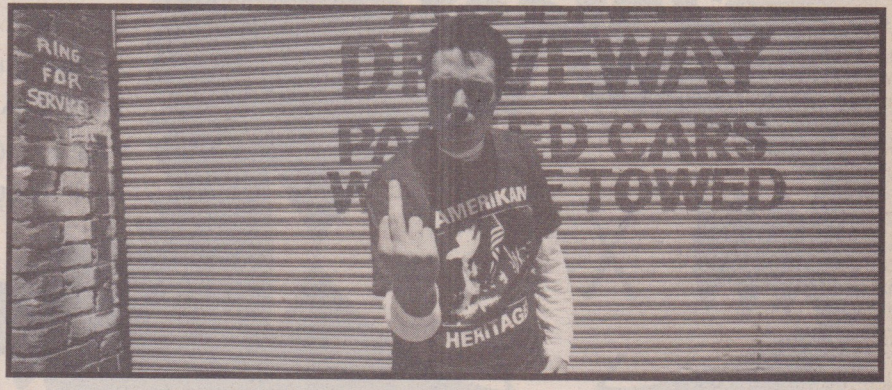

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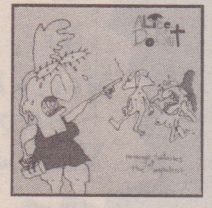

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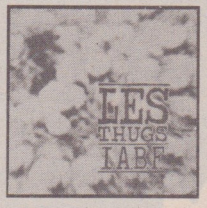

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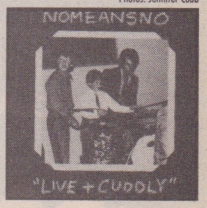

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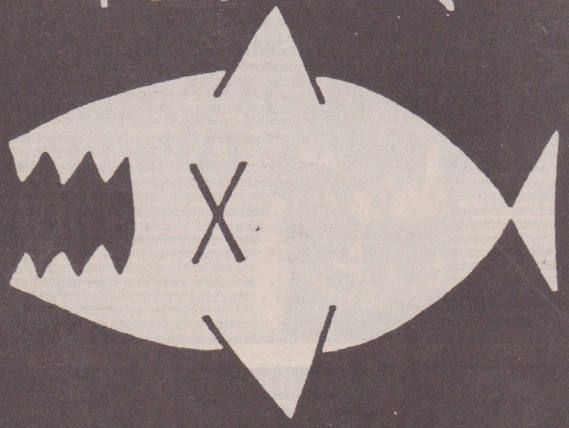

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mattered to you since you lean toward the Zionist side. There are lots of good Jewish people who want peace with the Palestinians, but unfortunately, they're still outnumbered (and outgunned) by Jews/Zionists like yourself, who either deny that things are fucked, or else they make up excuses for why things are fucked.

"Peace and love" my foot, Iggy, eat shit you fuck.
Stinky Panch

Dearest Maximummies,

Anyone with an ear is pissed at the conversion of Tompkins Square into Tiennemann Square. Regardless of how some parties have tried to conceal the economic dimension of the conflict, it is clear that the struggle is along class lines. As usual, the wealthy, who are so greatly out numbered, present the issue so that it appears to the world as a conflict between "the homeless" and the rest of the community, who want a "multi-use" park. This is misleading. The local community board rejected the proposed "renovations" when they were before them. So much for democracy. This not about the homeless. As the poorest they are only the most victimized. The "homeless problem" cannot be solved by quarantine and concentration camp. And the society these two ill-founded methods represent is rather unsavory indeed. This is a struggle between those who want to keep the neighborhood racially, economically, and socially mixed and free and those who want most of the present residents replaced by those who can afford the highest rents.

It is no secret that New York real estate is BIG BUSINESS. The interests involved want to bury the poor and paint over the rest. Those who would gain as a consequence have even organized themselves into a poltical lobby, "The Democratic Action Committee". Action they wanted and action they received. The amount of poltical heat generated by these folks and sympathetic journalists was astounding. The Dinkins administration, with the moral fiber of over-cooked spaghetti, caved in to the pressure instead of riding it out or arguing against such retrograde and ineffectual measures. (To her credit Ruth Messinger did the latter.)

This is also a cultural issue. Certain left circles feel shy about cultural questions, prefering to ignore them entirely or to pretend that their views are always the same as the proletariat

Well, I think cultural issues are important. Although the Lower East Side may not be all that it could be, it beats all the other places I 've ever lived in. What makes it better, at least for mel is its diversity and its activity. It's a radical place, with punks and hippies and squats and junkies.

More than anywhere else it seems that New York is a place where the struggle to survive is most evident. History is being paved over every minute. Buildings and streets are destroyed as are neighborhoods, when they get in the way . Do not be deceived: they want to erase every last bit of resistance on the planet. They want a new order filled with the quiet of the sleeping; even if it means putting some to sleep.

"It was out of control." - Police Commissioner Lee Brown

Control. Tompkins Square Park was one of the most lively political places around. It was a place of public gathering, where ideas were forged and tried and traded. They want to suck out our public space, leaving us in a vacuum. Without the space for light, there is no vision, no recognition, no communication. Without the space for individual definition there is no air for life, no growth, no community. No politics. All that will be left will be THEIR politics, with all of the rules which implicitly deprive all who clamour at their gates of voices; drowning us in silence.
The War
They swept us out of our park like flies on a donkey's ass.
I hope that you understand we're being pushed off the land.
I hope that you understand we've lost the war.
Where will we go when the lights are put out on Saint Marx Place?
I'll go to where words and deeds stand together as lovers
where words are not empty and deeds are not brutal
where mind is not bent on violation but free in creation.
Yours for a change,
Jeff Wengrofsky/ 622 East 11th Street Apt. 11/ New York, NY 10009/ (212) 982-8901

Hi MRR!

We got a problem, we have lost the address to one ouf our orders of "Kottgrottornas" 7" single "I morgon bitti." You out there waiting for your record. Please contact us.
Beat Butchers/ Kungsholmsstrand 141/ 112 48 Stockholm/ Sweden

ATTENTION TO ALL THOSE IN EUROPE!

AGENT 86 has unsuccessfully tried four times over the last two years to organize a European tour, but no one is serious, who has the resources, has been willing to help. WHY? We are an environmentally-conscious, nonstraight edge, anarchist-inspired band that has been politically active in the Native American rights movement over the last six years and has released six politically oriented records; the first three self-released, and the last three (including our new LP "Just Say No") on the Paris based New Wave Records. We are in the style of Stiff Little Fingers or early Clash, and have played or toured in the U.S. with the Dead Kennedys, TSOL, DOA, Husker Du, Bad Religion, GBH, Crimpshine, Jawbox, the Circle Jerks, Black Flag, and others. Additionally, when we lived in northern California, we were very active in promoting shows and other events such as the Black Wedge tour. We are desparately looking for someone in Europe with the time, energy, and resources to do a tour with us. Thank you.
Mike Briggs/ AGENT 86/ PO Box 70354/ Washington, DC 20024/ (301)434-2159

Hi there MRR peoples,

I'm writing to let ya'sall know about a new distributions, promotions type thing that's going on in Brisbane, Australia. The name we go under is "INSOMNIA" and mainly we run a venue, a fanzine ("Humans In The Mushrooms Field"), handle a few bands (ABHORRENT, AIM ALIEN VIRUS & NORTHWINDS,plug, plug) and we're just starting distribution of merchandise of labels and bands. Up until now the distribution was mainly in Brisbane for local & interstate stuff, but we've decided to turn it into a mail order situation as well, our catalogue is available if you drop us a friendly line and also if there's any Australian or overseas bands, zines, labels, etc who are interested in using the service please get in touch. It's a non-profit thing and we're not into ripping anyone off, (there's a couple of labels and bands who can testify to that.) There are tons of great Brisbane and Australian bands and so long as skuzzballs` like Waterfront records control the Aussie scene, it's up to us little skuzzballs to make sure the rest of our bands get a chance. With the zine, we wanna get in contact with other zine people to trade and sell each others mags and print ads up for the zines to trade with, as well as anyone else who gets in touch, contributes, etc.

What else?... Oh yeah, the venue, any Australian (or overseas bands in the neighborhood) who wanna tour Brisbane (yes we do have a scene here!) get in touch, we've done six interstate bands so far and it does work. Things are finally starting to happen again in Queensland and with the support that we're getting it should stay that way too. So anyone at all who wants to trade tapes, make friends, etc, please do. Have fun. Lots of love, Heather & Terry.
INSOMNIA/ 9 Hardgrave Rd/ West End, Queensland, 4101/ Australia

Dear MRR Readers,

I would like to inform you about the change of the postage rates for small packets here in Germany. For most of you readers it might not be too interesting, but I guess there might be a few of you who are corresponding with people here in Germany. Before the 1st of July we had here almost the same system like in the US concerning the postage rates for small packets. Mailing off, for example, 2 cassettes or a fanzine to the US would have cost me about $2-3 US. The more weight a small packet had, the more you had to pay. But now since the lst of July it has changed. There's now only one kind of a small packet allowed--the one with the maximum weight of 500 grams; and each small packet costs now 12 DM (which is about $6.50 US). Plus the airmail costs of about 25 cents per each 20 grams. Last week I paid $3 for a small packet which included 2 cassettes--and now I have to pay almost $10 for the same fuckin' small packet. Mailing it off as a letter makes it cheaper, but it's then still about $5-7. And all in the name of paying the costs of the German re-unification. Since 1st of July we have some more extra taxes (the income taxes, the gasoline got more expensive etc etc).

What I'm trying to say is that we folks here in Germany who are into trading tapes, zines, records, etc will have now real problems with keeping in touch with most of you as the postage rates have gone up into the sky. Ok, the letters still cost the same, but what is a friendship worth if you can't mail off any "goodies"? Besides that, it'll become very, very expensive for you Americans (or any other out of Germany living folks) to order any stuff from Germany. The postage costs you way more money now than the record or zine does. Needless to say I'm pissed. I just wrote a scene report for MRR (I don't know in which issue it will get printed) and I welcomed all readers to write me & trade stuff. Now I'm sure I can't do it -or I have to select out a few readers, but that's fucked, too. Fuck Germany!
Helge Schreiber/ Dudelerstr.17B/ 4200 Oberhausen II/ Germany

COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

Usually MRR has a policy that its columnists not write about or comment on each other, cuz they'd probably spend all their time doing just that. But on this, the 100th issue, they've gotten a green light to talk about what they like and don't like about MRR. Here goes....and see more on this in part 2 of issue 100.

A while ago MRR printed a cover with the pictures of THE ROLLING STONES,. THE WHO and RINGO STARR on it. Emblazoned across that cover was *They're Here! Dinosaurs Attack*! When I saw it, I laughed so hard snot came out of my nose. I bet Gerard Cosloy and Byron Coley laughed even harder. It's like Pat Boone calling Richard Simmons "white." Most of the fanzine world considers *Maximum Rock'n'Roll*, as well as hardcore and punkrock, to be a dinosaur. An oblivious editorial crew—mostly in their forties— compounds the irony.

Not only are the magazine and its staff dinosaurs, but the format (all newsprint, black and white, no glossy cover), the politics, and the morality associated with it are dinosaurs. Well, maybe not dinosaurs, but at least living fossils...

So we've reached issue one hundred—the combined age of any two columnists. Finally, we can defecate our petty and not-so-petty MRR complaints into easily smudgable ink on cheap newsprint. What an opportunity!

It's gonna be one that I pretty much pass by. Sure all my friends have "outgrown" MRR. They subscribe to *Forced Exposure* now. Sure this zine is boring, too PC, and as open minded as a lesbian separatist. Sure it's a fossil. We need fossils. Fossils tell us history. They record information we can't get anywhere else. They preserve moments that otherwise would be lost— sometimes great moments. A fossil can be a pearl, as well as a piece of shell stuck in a rock.

The only things you read are the letters and my column—maybe the record reviews, to see if your record is there. But sometimes there are other things.

You just bought your first guitar. "Let's see, if the first dot is Doe and the second is Rae. If I move my index finger down and to the left, I hit Mi... OK, it's time to take this band on the road."

You pick up MRR and read the scene reports to see where to play. Or at least "book your own fucking tour." You travel around and see a poster. "Hey, I heard of those guys..." Where? In MRR!

There're more important things. You live in a small town in Montana. Everybody around you is either a Christian or a cowboy— often both. You think you're the only one in the whole world who feels the way you do. If only there were someone else, someplace. Then you find MRR.

Punks in Thailand? If it weren't for the genius of MRR's Luk Haas, who would've known? Noam Chomsky? Sounds like the capital of an obscure state. Or it would to a lot of people if it weren't for these pages.

Although I hate the anonymous unsigned nature of the "news" section, I've read some great things there. The article on Japan bashing was smart as a kick in the balls. I just hope you read it.

MRR won't whore for the majors. It remains one of the few "alternative" publications who won't take their ads. Even old stand-bys like *Sound Choice* and *Factsheet Five* now genuflect before the cross of major-label money. This kind of integrity isn't fashionable in the 90s. But if you want what's fashionable, read *Forced Exposure*.

It's limited. If MRR is the only thing you read, *you'll* be as open minded as a lesbian separatist. But as a fossil, as a piece of culture, we need it.

There've been mistakes. Next to the firing of Ace Backwords, the worst was dropping cassette reviews. Cassettes are the ultimate spirit of DIYness, something that MRR usually excels in supporting. You've progressed. You now know a D chord. You run to the basement with your punk band. You turn on the cassette deck. You record. Forget it! Not a chance. You gotta have a thousand bucks. You gotta have studio connections and make a record before you get in these pages.

Still, there are more good things about MRR than bad things. I'm sure the other columnists will tell you the bad. As for me... I want to tell you about the other columnists. Since you never read them, you don't know their style, their concerns, their feelings. As a public service, I've written a one paragraph column by everyone else. That way, you'll know right where they stand.

Instant Columns By Everybody Else

LAWRENCE LIVERMORE: I was sensitive and took a lot of drugs in the 70s. People were good. I got laid a lot. I'm still sensitive and take a lot of drugs in the 90s. People are bad. I can't get laid.

SAM MCPHEETERS: Fuck MTV. Fuck the Army. Fuck the news. Fuck the war. Fuck America. And if you knew how fucking hard it was to get my fucking computer to fucking print *fuck* as a macro with one fucking keystroke, you'd be fucking mad fucking too.

JANE GUSKIN: Report from Central America: Members of the right wing El Salvador Death Squads have ruthlessly murdered two priests and a nun in the continuation of their terrorist activities. Funerals will be held next week. In Cuba, the righteous members of Fidel Castro's "band of eternal vigilance" have brought justice to several CIA lackeys. Funerals will be held next week.

MIKE BULLSHIT: Ok, I'm white. You wanna make something of it. Yeah, I sing in a band. So what? I'm a minority. I'm a homo! Get me? Yeah, I'm a homo! So there! What you gonna do about it?

BEN WEASEL: Ian MacKaye has a small dick and Jello Biafra has bad breath. If you don't like it then you can write me more hate mail than you write Mykel Board.

MOUSE: Hey, I go to college. So I'm smart, ya know? I have to read books. You think I lie on this couch and read fanzines everyday? I've got to do stuff like underline. I got this special yellow pen that marks the good parts so I don't have to read everything twice. Pretty smart? Sure, but how come I'm not rich? Society is screwed up, that's why.

SAM SHIFFMAN: Let me tell you, it's enough to make your kishkas plotz. Those bad guys are such shmucks, they should crawl into their own pippiks.

TIM YOHANNAN: Buried in yesterday's newspaper was a story about how a young Russian girl went outside without a jacket— in the middle of winter. She went out to rescue a puppy from freezing to death. This would never happen in America. The fact that it wasn't front page news proves the moral superiority of Communism.

EUGENE CHADBORNE: War is bad. Guns are bad. Pornography is ok but not for kids. Love is good. Music is good. And if you don't like it then how come I'm the only guy who can write for BOTH *MRR* and *FORCED EXPOSURE*?

JENNIFER BLOWDRYER: I'm cool. I've done it all, been everywhere. Everything I do is on a low level. I read poetry to empty chairs. My band plays in people's living rooms. Even the guys who live there don't show up. I go to Baltimore a lot. Once the man at the deli thought he recognized me. He didn't.

DAN O'MAHONEY: It seems to me, as one could say, that the reality of the situation is rather obtuse. Occasionally an individual is exasperated by my thesaurical inclination, without comprehending that it is a reflection of my intellect.

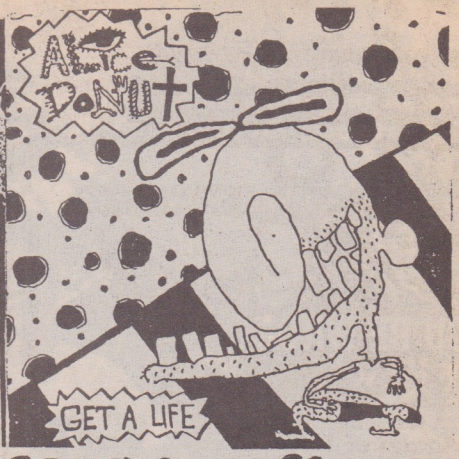
MS. LILLY: Well, I really don't have much time for these things. Being a lesbo sex-goddess is such a strain, you know. So eat healthy, wear your dental dams, and if you're the kind of girl that Mykel Board would like, try me instead. At least *I* won't turn you into a dyke.

Here are some ENDNOTES that've been lying around since the first moonwalk. I also get to spew a bit.

—>Chris East, at BIRTH Magazine is looking for contributions for an up-coming issue, He especially wants to hear from people involved both in sex work and punk rock. Write to him at BIRTH MAGAZINE, PO Box 1382, Bryn Mawr, PA 19010. From the July issue (and from all the secrets I know) a lot of folks at MRR should write to him.

—> That brings me to a condomfull of thanks to Katy, and MRR for running her guest column. It answered some letters in that same issue. You know, the ones complaining about my Thai prostitute adventure. One of the letters called sex prostitutes dumb drugged people who fuck for money because it's all they can do. I don't know about drugs, but Katy sure as a twenty dollar bill ain't dumb.

"The reason for prostitution is economic?" says this letter writer. So is the reason for being a waitress— or a banker. I'm sure more sex prostitutes enjoy their jobs than either of those other two. The best line in that letter was about me. "I don't think he is half as clever a writer as he likes to think he is." Oh no? Let's see.



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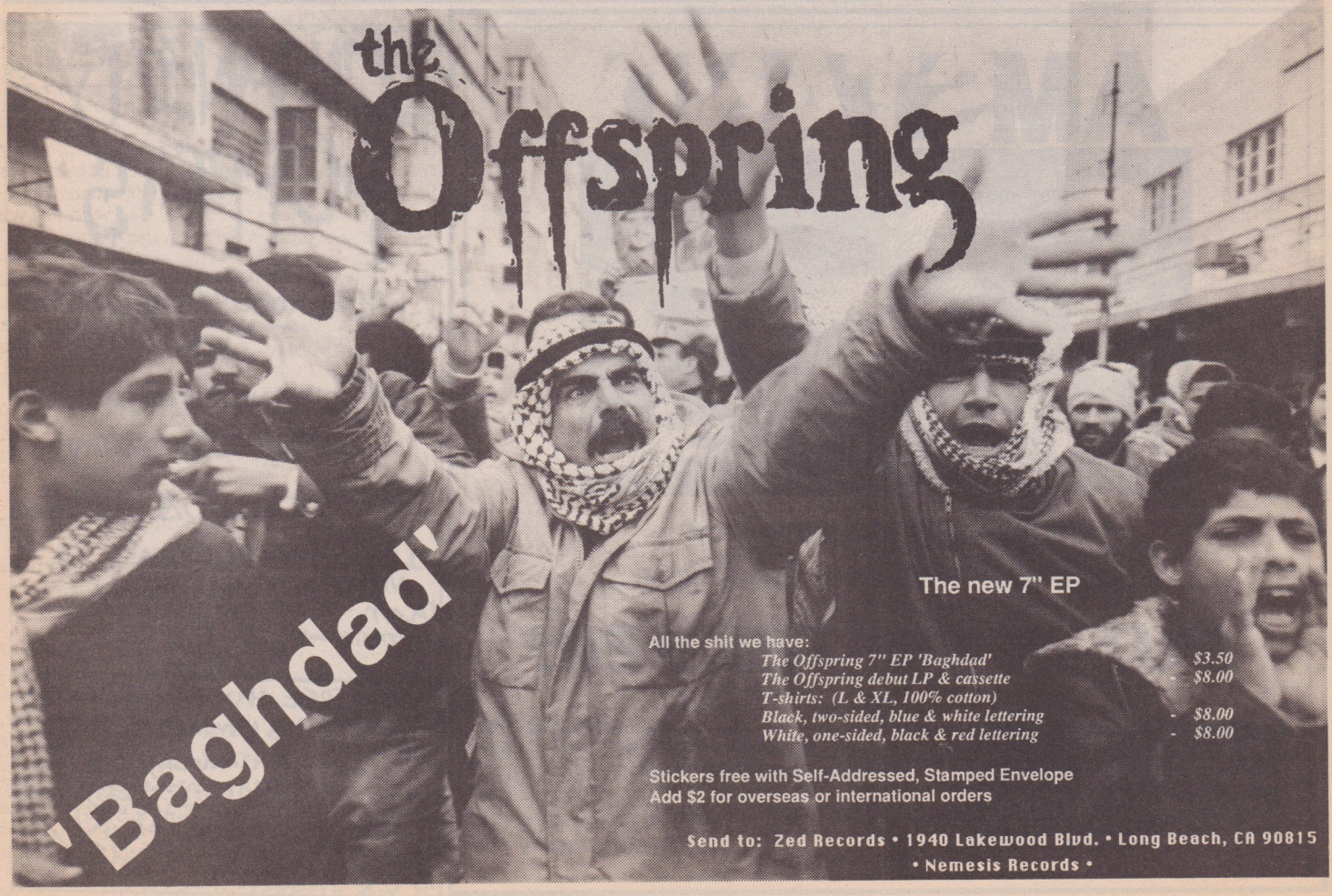


COLUMNS

First, I want to mention another letter about my column. This one says, "Prostitution is an archetype that shows women are to be bought for sex... Saying women as prostitutes are two dimensional beings (which is exactly what prostitution is saying) is like saying a male soldier who is trained to kill people, has no feelings." A little later that letter claims "turning women into sex objects causes rape."

FEMALES wrote both of these letters. Both of these females are sexists— not me. See girls, it was YOUR sexism that equates prostitution with females. It's YOUR sexism, that sees "men using women" as the underpinning of sex-for-pay. Go back and reread my column. Nowhere do I reveal the gender of that prostitute. I wrote history's first non-gender specific hardcore pornography. YOUR sexism made the equation "whore=girl." That's just the reaction I expected from sexists like you. That prostitute was a boy. In writing that column I proved two important points. One: you oh-so-Politically-Correct types are more submerged in sexism than I could ever be. Two: I'm *twice* as clever a writer as I like to think I am.

—>Speaking about great writers. I expected my free autographed copy of that sexy novel by Dennis Cooper. I just found out that Mr. Dennis has had the pleasure of doing IT with Shawn Cassidy! I've already heard stories of size and shape. I sure hopes he writes the details for my new 'sex zine. Anyway, I'm still checking the PO Box for my free book.

—> I just got a letter from Turkey. PENTAGRAM, a brilliant speedmetal band gave their first concert in more than eight months. They lost money. The reason: the fans wrecked the place after the show. The band had to pay. Why is it that so many speedmetal fans— no matter what the country— all flunked out of the same retard school.

—> If you haven't heard, Jim Testa has been running a rousingly successful Tape Exchange program. Send him a self addressed envelope (or small box, I guess) and up to $15 for postage. He'll send you all the prerecorded cassettes that your postage will pay for. No guarantees on the stuff, but if you don't like it, you can always reuse the cassettes. Why not see if YOUR tape is among them? Send envelopes, boxes, and plenty of money to: TAPE EXCHANGE, c/o Jim Testa/Jersey Beat, 151 Ave A, Box A, New York NY 10003. You might try enclosing an extra $3.00 for the latest issue of JERSEY BEAT magazine. It's one of the smartest music zines with one of the worst names around. And— they still review cassettes.

—>Just off the plane from Japan. Job number one: tally up the latest list of dead friends and acquaintances. Mostly it's AIDS, although drug overdosing is running a close second. Among the newly-hired-for-work-on-the-worm-farm was Dave Hahn, ARTLESS's first drummer. Among Dave's other accomplishments are a stint as manager for the BAD BRAINS, drummer for THE MAD, and producer of the magnificent NY THRASH cassette. Since his death, I've taken over distribution of royalties for that cassette. All the bands on this tape have some bucks coming. And there's a bunch I don't know how reach. Yo! I'm not gonna hire a private detective so I can pay you some money!

Other bands from other projects don't have money coming, but might in the future. Please, if anybody's got current addresses for BLOODSISTER (Manon Briere), THE WALDOS (Walter Lurie), CHEETAH CHROME, THE FIENDS (NOT the new ones, but the ones from New York in the early 80s), tell me. Write to me: PO Box 137, Prince St Station, NYC 10012. Who knows? The bands might thank you by letting you take a pop of the heroin they buy with the royalty check. But I doubt it.

—> Speaking of dead folks. David McCalden, one of the more famous historical revisionists, (you know, "The Myth of The Six Million") just died of AIDS complications. David was the founder of *TRUTH MISSION— The Mythbusters*, in California. He was also one of the leading theoreticians of the "Klanarchy" movement. These are white racists, who also admit to being anarchists. They want a white-only country, with no government. AIDS makes strange bedfellows, huh?

—> Speaking of AIDS, I just turned down an insurance company because they require an HIV test. I've written before about why I think taking this test is a rotten idea. Now there're trying to force it on you— and reporting the results to God, Saddam Hussein and your mother. In New York, Deborah Glick, a lesbo legislator, has introduced a bill prohibiting insurance companies from forcing this test on folks. You can write to support her at her district office 853 Broadway, Suite 2120, New York NY. For someone in government, she's not bad.

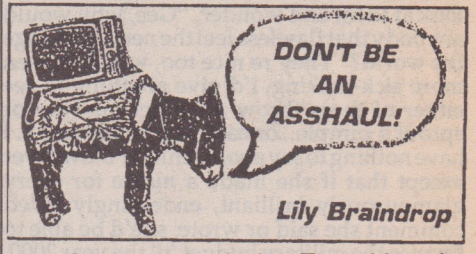
—> I just heard from The *People With AIDS Coalition*. It's a perfect example of what can happen if your test results get out. The U.S. government "Division of Quarantine" (I didn't even know there WAS one!) has reinstated HIV+ as a "communicable disease." That means those uniformed airport bag checkers can keep out foreigners who test positive. Recently the Department of Health overturned this policy. Now it's back. The PWAC urges folks to write to the division protesting this decision. Write to: Charles R. McCance, Director, Division of Quarantine, Center for Prevention Services, Centers for Disease Control, Mail Stop E04, Atlanta GA 3033. Mention in your letter that you are responding to the "Interim Rule 42 CFR Part 34 entitled *Medical Examination of Aliens*." And DON'T get tested!

—> If your computer has a modem, you should be BBSing all over the place. It's more fun than talking on the telephone, and easier to hang up if the other person's a dork. You should connect with the FACTSHEET FIVE BBS (518) 767-7892 for fanzine news, political discussions, and lots of electronic magazines. My pal Matt Kelly also asked me to tell you about CULT OF THE DEAD COW. They published a bunch of text files and have been doing it for a long time. He wrote me this electronic message send you, but my stack overflowed and I lost it. You can contact the C.O.D.C. c/o Matt's BBS at (517) 546-0585 or the DEMON ROACH BBS at 806-794-4362. Load up that pirated communications program, check for viruses, and go!

—>Remember when your favorite underground band became popular and signed with a major. You were a bit happy with their success, but you felt you lost something personal. You felt abandoned. Lately, I've been reading attacks from the left, right, center and questionable— all on Political Correctness. I've been attacking PC-hood for over ten years. Now it's in *The Atlantic Monthly*. Even George Bush has jumped on the PC-bashing wagon, for God's sake! I'm happy so many people realize I'm right, but I'm saddened by the mass acceptance of the idea. Bob Black predicted it years ago. I've already quoted him on it. I'll do it again. "In the 90's, the most Politically Correct thing you can do is claim to be Politically Incorrect." What am I going to do? Join the RCP?

—> Another case of me-being-proved-right-ism struck when the Associate Press reported (12/28/90) "New research has cast doubt on a finding earlier this year linking a particular gene with alcoholism." What a surprise? Remember a letter blasting me for panning Alcoholics Anonymous as a dangerous cult? I wrote that it encourages you to think of yourself as helpless. You blame others or "biology" for your problems. The letter (and many so-called "alcoholics") claimed, "Alcoholism isn't a matter of willpower, it's genetics." Oh yeah?

Well, buckaroos, that's it for now. If you see any of the other columnists, tell 'em I'll be in Mongolia for the next few years. I can't wait to see *their* columns next issue.



I was delighted when Tim told me that in celebration of MRR's 100th issue, we columnists were at libelty to praise or pan any aspect of the venerable institution that is this magazine. What a cool idea! What an opportunity! What to start with? Oh, who are we kidding?... Let's start with the dish....

Ever wonder what we MRR noodleheads think of each other? Well, we're a highly opinionated, if not dogmatic, bunch, so of course we all have a spicy number on our fellow MRR cohorts. I'm not going to speak for anyone else, but I will, however, speak *about* everyone else!

Let's go for the biggie, Mr. Tim, archbishop of punk. I like Tim, he's a feisty guy. Anybody who has that many enemies must be okay. Of course, being the hard-headed man that he is, he works my nerves when we have the inevitable style/ethical conflict, but when we agree, which is not all that often, we are sure the entire universe will benefit from the sheer magnificence of OUR combined wisdom. It's a little known fact, but Tim was my last boyfriend before I converted to dyke-ism. An unlikely couple if there ever was one! I'm sure you are scratching your head and wracking your brain trying to imagine me and Tim doing the nasty, but I won't fill in that blank space in your imagination, save to say that Tim's a cuddly, adept squeeze, but he's definitely not kinky enough for me. I asked him to spank me once and he looked at me as if I had just fallen out of the trees! Oh well. But I must say I am

forever indebted to Tim, for he was the person who gave me my first vibrator. He helped make me the orgasmic gal that I am today. Good thing that man likes to tinker with gadgets and technological doo-dads!

Okay, now here's the skinny on Mykel Board. Mykel Board is the king of my own personal universe. If I believed in marriage (and if Mykel did dishes), I would pay him to be my husband. Really! Mykel is one of the rare beings who can combine the talent of being an absolute rabble-rouser with the ability to be utterly congenial (typical Aquarius). Whether you like the guy's uppity writing or not, it's hard to not like him when you meet him in person. He's one-part shithead, one-part mensch, plus he's brilliant and gorgeous! When he smiles, the gums above his eye-teeth show, which is so sexy! The only thing about Mykel that bugs me is his hang up on "CONSISTENCY!" He always heckies, cajoles and nit-picks people and things on the issue of consistency. Mykel, who gives a shit about consistency? Don't you have anything better to give people shit about? Must it always be consistency, consistency, consistency? Oh well, at least he's, yep, consistent.

Martin Sprouse and Jane Guskin make me ill. They're two beautiful, physically perfect, clear-skinned revolutionaries. I always look at them and wonder, "Gee, why would anybody that flawless feel the need to change the world?" They're nice too, which is even more sick-making. I'd give anything to see either of them throw a temper-tantrum or sprout a pimple...or eat a big greasy steak. I have nothing to say about Jennifer Blowdryer except that if she made a nickle for every glamourously brilliant, endearingly jaded comment she said or wrote, she'd be able to finance the military budget 'til the year 2000. I'm glad she doesn't hate me (or at least doesn't show it if she does...), because she is the most cleverly brutal woman I've ever met. She'll pull your cover, chew it up and spit it back out at you, all in her perfectly over-educated style. She's dangerous, now I want to see her be RICH and dangerous.

Speaking of rich, I'd like to turn my attention to you readers for a bit. If I have one thing to say to you all, it's WAKE UP... the nobility of poverty is a *LIE!* Who the hell do you think made that concept up—Ian MacKaye? No! It was some rich ninny who wants to see every potentially subversive soul toil miserably in shit-work 'til the day they (prematurely) drop dead! Fuck that! You don't have to sell-out (???) to make money, but for Christ's sake, don't be a politically-correct pauper. That sucks! If you don't want money, fine, have some Top Ramen on me, but if you want money, earn it, and don't be ashamed about it. This magazine ain't no charity case, and if you don't want to be one, neither should you be! (And by the way, Mz. Punk Rock Financial Advisor does approve of going on welfare and unemployment!). Oh, and if you disapprove of someone in the DIY scene charging a buck or two extra for something in hopes of making a profit, and it's a cool operation that contributes to the community, do everyone a favor and SHUT UP! Understand that labors of love get pretty tired after a while, and if you expect any sort of longevity, a project has to be more than a break-even proposition.

To change the subject, do you ever wonder why I always write about sex in my (sporadic penned) column? It's because *MRR* is the most sexless magazine this side of *Architectual Digest*. Yea, I know it's not a sex magazine, but I find it a little odd that a mag that caters largely to teen-agers and young adults should be so chaste. These are supposed to be the years of hopping hormones! Where is the "spunk" in this rag? Some gal wrote in saying she was pissed because *MRR* was spending less column space on politics lately, and complained that ink was wasted on a columnist's (yours truly!) drivel on questing after Jello Biafra's penis. Well, excuse me sister! Personally, I think if *MRR* gets any more political, we're going to see a whole epidemic of youngsters dying of overdoses of overt polemic! If I can't be a 'ho, I don't want to be part of your flannel-shirted revolution! Get over it, get a girl, a boy, or both, and get laid...and put a condom on it, honey! I also write about sex all the time because I'm a young queer who's working a hefty social (as in social *life*, not social *change*...) agenda, plus it gives me an oddly glamourous image. A message to all you sexless wonders: Eliminating sexism from your life is commendable, but eliminating sex from your life is a shame....and it's not politically correct, either! Put on those stiletto-heeled Docs, have a flesh-pile, slam-dance in lipstick, have a good time....and again, put a condom (or glove, or a dam) on that thing!

I like writing for *MRR*, I don't have to deal with pesky nuisances like rewrites, content restrictions, or nerd-brains who say, "I don't think that will appeal to our readership." I like the philosophy behind *MRR*, the DIY thing, and that over-sized monitor that Tim just bought for the computer is the coolest! I also like the back-handed credibility that I've acquired by writing for *MRR*. People are weirdly impressed by the fact that I will write for a mag for 2 years and NEVER GET PAID! (Hey, just 'cos I don't believe in the nobility of poverty doesn't mean I won't milk a non-paying job for all the status it's worth!). Despite the fact that it impresses people, writing for MRR does not get you more dates. (They don't get paid, they don't get laid, but BOY, do they have impressive, low-level credentials...) May there be 100 more issues, and may I get my shit together to have columns in at least 3 of them.....

END NOTE: Yes, Taste of Latex, sexzine of the infamous, still exists. It's still omnisexual and campy, with a little kink for everyone! Issue #5 just came out, and it's 40 pages with a cool 2-color cover (a photo of a CUTTING!). You can order it for $5 ppd, plus a signed age statement (over 18 please) from PO Box 460122, San Fran, CA 94146, or order it from Blacklist.

Gardening with Eugene

Everyone knows what "punk" is. The junior dictionary, which I guess is the dictionary for punks, defines it as a piece of slow-burning rope.

Being an older type fart, I can remember the pre-punk meaning of punk that is not listed in this dictionary because it is too decadent. A "punk" used to be sort of a tough guy, a hood, but it often meant a squirt that acted tough but really wasn't. In the atmosphere I grew up in—greasers with switchblades, getting kicked in the balls on the way to Holy Communion—being a punk was not so good. Nowadays, acting tough but being soft on the inside is a nice personality trait, helpful in survival.

When did "punk" start to describe a movement and a style and no longer really mean some gringo in a leather jacket smoking cigs in the parking lot, leaning against the front fender of a Mustang? You got me, I suck at dates, and I admit proudly to losing total interest in rock and roll records following the release of the first Led Zeppelin album. By the time I tuned back in, punk was in full swing.

The first thing I remember seeing about this type of music, although I don't remember if it was called 'punk' or not, was an article in the Village Voice. I'm not sure by who, although if it was by Bob Christ, the noted critic, I wouldn't be at all surprised. There was a picture of Henry Rollins vomiting into a microphone and the text described this band from California, Black Flag, as being a bunch of Nazis. The singer had the skinhead look, and my animosity toward skinheads dated back to the summer I went to study at the Royal Academy of Music in London, England.

This was well before the Sex Pistols, it was around the time of the second King Crimson album. My mother had heard about the "skinheads" and was frightened that they were going to beat me up if I went to London with my long hair. It was bullshit, of course, just another excuse to try and get me to cut my hair.

The orderly that presided at my mother's deathbed actually reported that her final words were "Eugene...get a hair cut.. it is too messy."

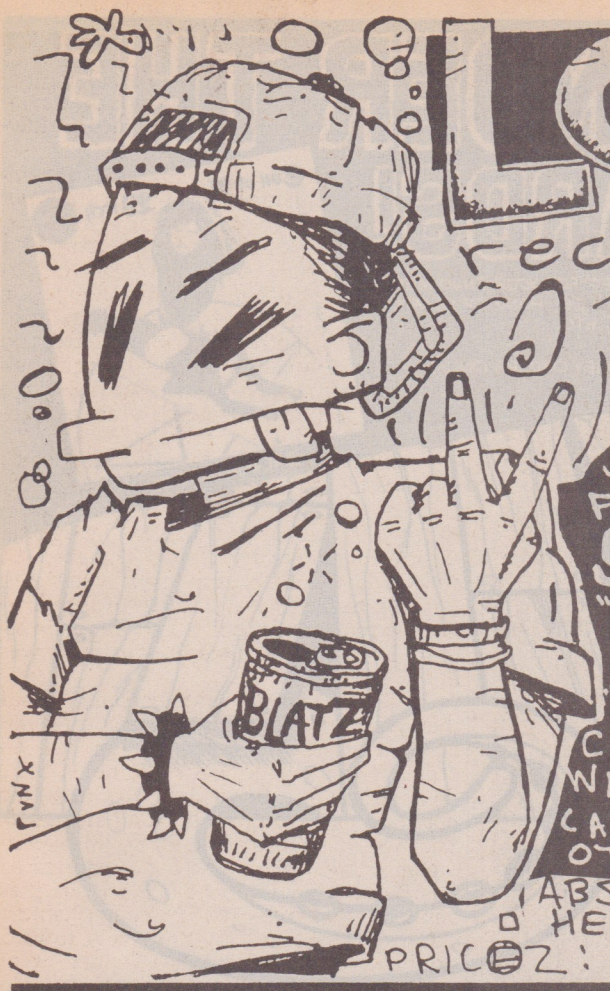
We had company one night, a guy from England. They grilled him about what a danger the skinheads would be to me, and he went along with the whole thing. I'm sure they put him up to it. I was forced to get a haircut so the skinheads wouldn't beat me up! It meant a great loss in status among my fellow students.

I wandered London far and wide and saw one skinhead on a subway. He looked scared to death.

The article on Black Flag said these new skinheads espoused a racist philosophy on songs such as 'White Minority'.

I had a whole set of reactions to this. I had recently discovered a song by Merle Haggard called "White Boy" with the chorus, "Just a white boy lookin' for a place to do my thing." I didn't agree with all of Merle's lyrics but after a few years of the intense black/white "thing" on the "jazz scene" the chorus struck a sympathetic chord. I was intrigued by a possible connection between this and a new style of "Nazi skinhead punk rock."

The idea of "Nazi rock" didn't bother



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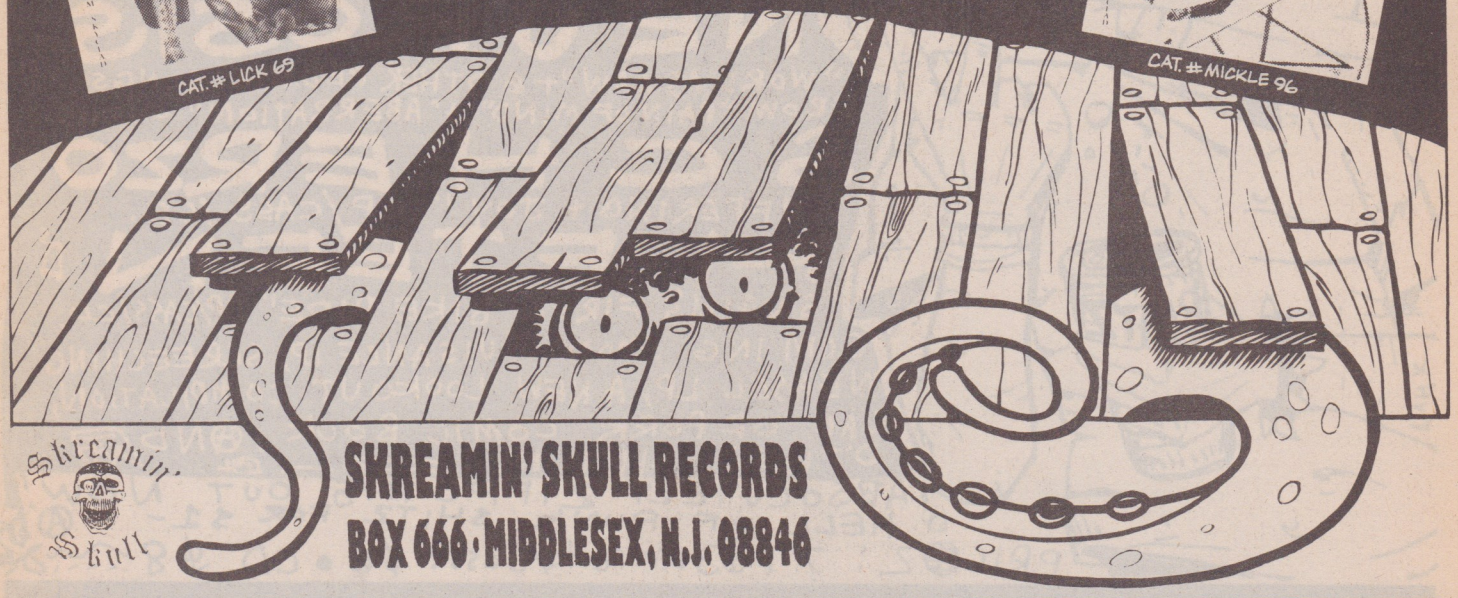

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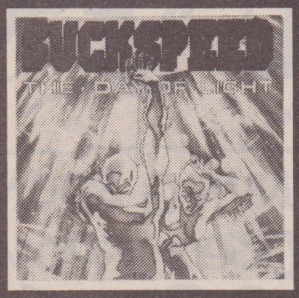

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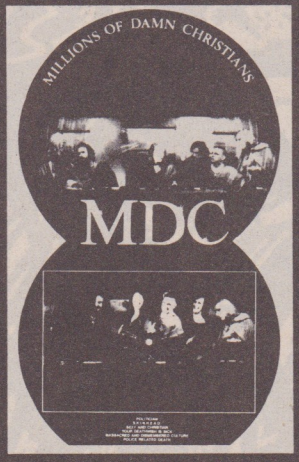

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me because I always felt rock and roll was a hotbed of reactionary behavior. If you doubt my word, check out the film "Gimmie Shelter" that was made about the Rolling Stones.

I had a small interest in the "punk" club scene in New York because I was involved in a kind of music that had no home other than places such as John Zorn's livingroom. Yes, he and I and others did many concerts there because everyone thought our music "sucked." Dozens of wandering friends of mine with great intellects stopped through New York, went to hear the music on my prompting, and told me it was a bunch of shit.

Some of the reviews of punk rock said the same thing. It was just a bunch of goddamn noise! At that time I felt if I could actually get up onstage and do an entire concert that had no musical content but was just completely, totally, 100% goddamn noise, my chest would swell with pride. So I was drawn to try and play at one of these punk clubs because at least they wouldn't throw me out in the street for playing a bunch of g—well, you have the idea.

A friend got me a job at CBGB's through another band named DNA. I went to hear the band do a set, which lasted about 25 minutes, and was impressed. It reminded me of Captain Beefheart and it was definitely noisy and weird. However there was no doubt in my mind that DNA was a rock band because of the way they acted onstage.

A few weeks later we played a concert together. I enjoyed playing solo guitar through the CBGB sound system. The horrible sounds I was strangling out of my instrument filled the street outside. Later I sang a medley of Hank Williams songs through a cheap radio shack microphone. I think I was the only one there that liked the concert. The friend who had made the introductions told me, "he never wanted to be involved in anything like this again.."

Instead, he went on to produce two of the most ghastly albums ever made, the Mick Jagger solo albums!

I didn't feel like I'd bombed out with the punk set. There was nobody in the place that looked like the pictures of Henry Rollins.

I finally got my first punk album given to me a year later, although when I started to listen to the music I retroactively dubbed a lot of bands I used to like such as The Seeds and Blue Cheer as punk bands. Anyway, I was in the office of the shreeve that ran a big club in Atlanta, I had conned myself into a lowpaying week night job at this dump, and spent ages in the office getting the guy to cough up. I came across the Black Flag 'Jealous Again' title in a stack of LPs in back of his desk. At last, here was the dreaded Nazi album with the song White Minority.

"Shit, you can have that. This really sucks! It's just a bunch of fucking noise," the guy said, predictably. I always jumped at chances to hear some music that comes with this kind of recommendation.

Although I would call myself a Black Flag fan, in general, things were never the same once a punk style girl (always dressed in black, many earrings)-explained to me that this was a 45, not a 33. That's why when people say they think Henry Rollins should slow down, I always shake my head in agreement.

Anyway, I quickly realized that this was not Nazi music at all and the writer at the Village Voice had been way, way off the mark, which is no surprise considering the type of musical analysis they have there. Many of the music writers promote themselves as personalities (the old "I am the music" syndrome) and others actually are musicians pushing their own style of work while tearing down others.

It led to listening to other new bands, discovering lots of great new political songs as well as the wild virtuosity that is/was the trademark of bands such as Minutemen, No Means No or Butthole Surfers.

What was punk after all? Some of this was more like hippie stuff. Other punk bandmembers looked like the paperboy.

I met some of the people from Maximum Rock and Roll at a concert I did in San Francisco. I began to see that the punk scene had several layers, just like the hippie scene from dear old Boulder, Colorado. There were the punks or hippies who organized things to help others, reaching out to the community and filling out the gaps in their own existence. If the scene was lacking in concert venues, publications, places to hang out, they would try to create such things despite the pressures, hard work and hassles.

Then there was Darth Vader. The people that don't give two shits and a cup of coffee about anything, but bring on the free booze and drugs. They like beating other people up—its a sexual drive, obviously. They love to destroy property and make it difficult for the all-volunteer labors of love to thrive.

I was slightly dazed, wet behind the ears, and flying on acid during much of the hippie era. Nonetheless I realized the creeps were coming and went my own way. It was faster and easier to recognize the same element in the punk scene and it didn't surprise me.

When Marines from Fayetteville came to a show I did with Corrosion of Conformity in Raleigh, they had an instant entering point for violence and intimidation in the slam dancing that was going on. I could never figure out where the slam dancing ends and the violence begins. This has always bothered me about the punk rock scene.

As for playing music at these events, it is not different than anywhere else. Music tends to divide the crowd if it isn't whatever is already instantly popular with them. When I come onstage solo in between hard core punk band number 8 and 9, I know that I can wind up the crowd simply by playing loud, fast electric guitar through the fuzz box. This usually tempts me to play slow, mellow country and western instead, or a jazz standard or Coltrane tune.

I've found lots of fans of such eclectic fare within the punk scene. My friend, Pete, who used to be with Toxic Shock told me, for example, that he got into C&W and started buying Patsy Cline records after hearing some of my albums. I've also obviously appalled many of the listeners, which appeals to my sadistic streak as a musical missionary. While they are howling at me to get off stage, I am thinking, "'Take that, you little louse...up 'til now you've never had to listen to anything like this...now, unless you flee, you will have to! Scream all you want! There is no escape!"

There is no corrolation in musical taste, by the way, between the aforementioned "positive" scenesters and Darth Vader. It is sometimes Vader who likes my stuff while the other sort is busy holding a committee meeting in order to figure out democratically just how in the hell I got booked into the place.

Maximum Rock and Roll as a publication strives to touch both the highs and lows of the punk scene. For instance, the political reporting is fantastic and has been praised all over the publishing world. Yet the pages are read by a much wider, and younger audience than drier political journals that do not also concern themselves with rock. Personally, I never read much of the music writing. I'm just not that interested in rock bands with goofy names, and the fact that there is never a review or comment on any style of music other than punk irritates me. I much prefer to read music writing in publications such as Forced Exposure or Sound Choice because some hip jazz sides will be reviewed next to the punk, and then the next article might be about some fine international style.

As far as MRR is concerned there is no music other than these aggregations of (mostly) male youngsters flaunting—in a lot of cases—more attitude and style than musical substance. Rock and roll of all sorts has never gotten over its original obsession with personal appearance as a method of shocking the public, and through the shock garnering publicity mucho. I'm not saying I don't understand, mind you. When Elvis Presley got embroiled in controversy on the Ed Sullivan show, it no doubt inspired him to keep up the sexy, shocking moves. It did not make him think, "Oh, I should go home and work up circular breathing or study the styles of Tibetan monk vocal choirs."

This goes on these days . How many times have I've been told, "This crowd would really go for you if you had a Mohawk," and although it is usually meant in jest, like most jokes it is based on a firm understanding of reality. They would!

One reason I felt no longing to go back to the days of being in a band such as Shockabilly was that I didn't like the image of being in a rock band. I don't mean I didn't like the way straight society views rock bands. Society does look down on rock bands, but it looks down even more on musical activity that defies the norm and cannot be categorized. Being a "rock" musician on one hand signifies that you've accepted the pigeonholing our society forces on popular music in order to dismantle the prospect of new ideas becoming too powerful.

Thus the truckdriver that sneers at the fucking dirty longhair rock band in the van may also be thinking hmmm, maybe those boys are making good money and might even be listening to one of their tapes.

Everywhere I went I saw dressing rooms where various bands had scrawled their signatures and messages to each other, many of them junior-high type humor. (Like on bad Frank Zappa records.) I began to see bands not as musical combos but more like roving gypsy thug squads (the band of gypsies) and the goony all-for-one-one-for-all attitude of bandmates as they go through

COLUMNS

their routine of eating, farting and sleeping on floors together reminded me more and more of the band of high school twirps I thought I'd left behind. Now instead of camping out in the woods, smoking soggy bags of dope and puking up beer in the morning, we were wandering aound keeping strange schedules created with a variety of music "venues", many of them on the verge of collapsing in the rubble. Occasional allies emerged but on the whole everyone—clubowners, audience, opening acts, police on the highway, hotel clerks—was the enemy.

I wanted to feel more like just a guy traveling around with an instrument case.

Meanwhile rock, and punk rock as part of it, continues to dominate the cultural mainstream. Punk as a fashion has crashed the mainstream whereas you can go into anything from a Woolworths to a high fashion five story department store in Tokyo and come out looking like one of the Sex Pistols.

Rock as music couldn't be blander. The electric guitar has lost its edge. The parents of the musicians playing tend to know more about music than the musicians. And most of the participants in this cultural extravaganza act like lemmings, except they are rushing into deals with big corporations rather than jumping off cliffs.

I love rock but I can't accept any music as being culturally superior just on its own. No one music is enough for me, I have to have them all laid out color-by-color on the palette with the knowledge always there that I could smear all together or mix any two up whenever I like. I like the feeling of all of it out there and it's loving the classical works of Stravinsky and Bartok as well as knowing what to look for in a bizarro muzak arrangement by Richard Hayman that made me enjoy the guitar-work of Greg Ginn as well as the sound of the Happy Flowers shaving their instruments with electric razors.

My final comments on the punk scene would have to be on my experience writing for a punk magazine—this one. It took years after I was invited until I finally started getting into the groove. I still like to do it although if I can work on my music instead, I'm gone. I have to say the strangest experience I've had in misjudging the temperament of the punk readership was assuming there would be sympathy toward my views that all currently illegal drugs should be legalized.

I had heard about a "straight-edge" crowd here and there, but didn't think in a million years that these people wanted to run hand in hand through the meadow of repression we find ourselves in with Meese, Reagan, Bush, Bennett, et al. Some of the answers were so full of hostility it made me feel like I was writing for a bunch of creeps.

Yet whatever scene you get into is full of circles, and the edge of one will touch lovingly with another which for all you know is a Klan circle. Thus we have the straight edge crowd coming on full of fire and brimstone as if they were Baptist preachers, the right wing racist punkers (I guess this time it's for real) and so forth.

Yes, Virginia, punks are people and share all the foibles. Thus there are the letdowns, and more letdowns. Like going to see DNA more than a year later and watching them do the exact same set as last time, to the grunt, even though the bass player told me he was tripping on acid. Or like having a friend call me up the day of Greensboro's Black Flag concert, miserably kvetching about having to run around town finding Perrier water for Henry Rollins, and then have another guy call me to whine that Henry stabbed him in the lip with a pen when he asked for an autograph.

But of course it is in itself a human foible to look up to some celebrity as as leader and expect their behavior to outline the best possible aspects of whatever movement they are part of.

None of that irritates me as much as the single-minded focus on rock music and the assumption—once I believe even stated as a defense as to why MRR doesn't cover other musics—that some kind of concentrated intellectual focus will be lost if the activities of other musicians were covered in these pages. Once I sent in my own top ten list as you see at the beginning of each issue, and I think there was one punk record on it. The rest was a variety of things—ethnic, electronic, jazz, even a swinging Polish country album. It didn't get printed, I think because it acknowledged the world outside.

Why does punk cling to rock, like a barnacle? I don't really know, but as long as it does, I will feel intrinsically an outsider. But that's okay, too, because one thing about punk is that outsiders do feel welcome, except around Darth Vader. (At least more welcome than us hippies used to make people with short hair feel!)

In the letter requesting this column detailing what we "local columnists" like and dislike about MRR, one sentence mentioned that, by speaking about MRR, "by extension, you'll probably be talking about the state of punk as well."

That's scary if you really think about it. MRR is a very widely read magazine, but the question arises: to what extent does MRR document what occurs within the world punk/hardcore spectrum and to what extent does MRR influence what happens? Is it a tool utilized by many to advance their own self-interests or an overseeing, monolithic machine? Or both simultaneously is MRR synonymous with punk? Too many rhetorical questions, true, but that's why I'm here in the first place. To question . . . to question everything. Most important of all is to question one's self, one's own perspective. Can't see shit without eyes.

On a more practical level, there are purely physical things I like and dislike about MRR.

I don't like the decision not to review cassettes. I think it cuts at the base of the punk "movement" (whatever that is), and is classist, if nothing else. Cassettes are a vital aspect of the punk and hardcore "mainstream." Pish to the cassette classifieds.

I like most of the columnists, although I'm never able to figure out what exactly Dan O'Mahoney is trying to say, if he's trying to say anything at all. Should coherency be a prerequisite for columnists? If so, he'd be out. "Tribute to a Directionless Writer." Gosh, it's fun to piss people off. I think it should be mandatory for Sam McPheeters to dissect my columns every month. His fluff is amusing.

The zine's graphics seem more . . . professional, for lack of a better term, than the earlier issues. This is natural, but I just find myself asking if it's "punk" or not? Another vote for the concept of relativity.

My biggest question with MRR concerns control, really. Sure, people come and go on the zine all the time, and I respect this transitory aspect, but in the long run, the staff consists of a small number of people, and nothing requires them to allow the expression of all points of view (or alternatives to their own) on any subjects they print. I'm not a screaming paranoid lunatic, but at times MRR seems like this multi-armed beast, dictatorial in aspect and seemingly all-knowing in approach. I'm not condemning MRR, but I'd like to see some dialogue on this subject.

One thing MRR has been accused of a lot has been altering what has been submitted. I've spoken to a number of people who have had what they submitted "corrected" and it sounded awful. They've been fairly good to my stuff (except that one letter butchered beyond comprehension, but I didn't type that one, so I'll give them the benefit of the doubt), but that nagging thought remains. I know this paragraph is echoing the thoughts of many. As a writer (yeah, right. . .), my submitted work being altered is a great fear. Is it widespread? Is it old news? The only answer is: "Who knows?"

On the whole, I like MRR. It's informative and it supplies an outlet for a lot of bands around the world, fostering communication and the spread of thought. The departments seem to be mixed well. It doesn't pay too much attention to the east coast, but many other zines seem to be on the NY tip (dick), so that's forgettable. It's blatantly left-wing, but doesn't pretend to be otherwise. Read together, it could be the salt to the National Reviews pepper. Balance is required.

Is there room for improvement? Of course. In what ways? What, do I look like I have all these answers? Give me a break. I've got my own shit to worry about, ok.

Bland column? Too bad. It's punk. I've still got to write my one for the "other" issue #100. Whose idea was this, anyway?

STEVE BEAUMONT

Well here it is, finally a chance, no, an invitation to sound off in MRR about MRR with no risk of my hard work "accidentally" ending up in the trash. My enthusiasm about

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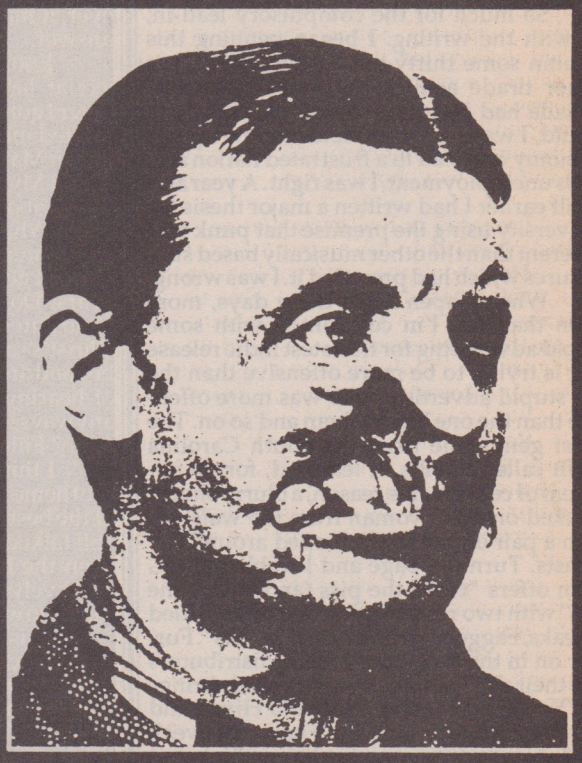

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doing this column is equalled only by my interest in seeing what final product is produced by my fellow columnists. As the movie cliche goes, if you only buy one magazine this year....

So much for the compulsory lead-in, on with the writing. I began penning this column some thirty-two issues ago with a minor tirade against the Free Trade deal Canada had just signed with the US which would, I was sure, completely screw up our economy and lead to a frustrated nation and mass unemployment. I was right. A year and a half earlier I had written a major thesis for University using the premise that punk was different than the other musically based subcultures which had preceded it. I was wrong.

When I open MRR these days, more often than not I'm confronted with some stupid advertising for the latest indie release that is trying to be more offensive than the last stupid advertiser who was more offensive than the one before them and so on. The latest gem came from the South Carolina outfit called Spoit's. It featured, for no apparent or conceivable reason, a blurry shot of a naked oriental woman from the waist up with a pair of handcuffs looped around her breasts. Turn the page and lovable old GG Allin offers "twice the piss (and) twice the shit" with two releases, one of which is titled "Freaks, Faggots, Drunks, and Junkies". Further on in the mag, four labels/distributors title their ad "Fucked", Flush Records brings us "You Hold Him and I'll Stab Him", and Rave encourages you to "Fuck that weak shit". Now pardon me for being thick, but what the hell does any of this have to do with being a so-called progressive subculture?

When I entered punk in the early eighties, I really believed that there was something more to it than just the music, although the music was admittedly a huge part of it. When I graduated from University, I felt that punk possessed educational and political elements which were well worthy investigating and relating to the general public. In November of '89, I took up half of the insight page in the Toronto Star defending punk from the latest series of attacks which had been launched against it. Now, in July of 1991, I'm left wondering if I was blinded by my involvement in punk, if punk has changed that much, or, worst of all, if I've changed that much. Tonight, a regular at my bar offered up the theory that punk was no different than the hippies of the sixties and damned if I could figure out some argument to prove him wrong. Sure, political discourse is still a fixture in these pages, but it seems that increasingly that discussion is being edged out by who screwed who or what records to buy in order to get rich or what band is the loudest/hardest/sloppiest/etc. Sounds to me like the same kind of shit you could find in any old music rag, n'est pas?

But, of course, this is all based on the premise that punks want to be somehow different than everyone else. After all, isn't that the reason for the weird clothes and funny hair? Has the time finally come when punk is ready to assume its place in musical history beside all those other subcultures of people who wanted to change the world but couldn't? Is the first generation of punks already in business suits? I hope this is untrue more than I believe it is, probably because I still want to justify those years I spent drawing stares and bouncing off people in the pit. Somewhere deep down I like to think that I wasn't simply fooling myself and that punk has meant something all along; however, it may be years before really know the answer.

Enough harping, back to the real subject at hand, namely good old MRR. The letter I got a month ago soliciting this column invited me to speak on what I like and don't like in Maximum. What I like is easy, my old friend Mykel Board when he is not haranguing on about his various surgeries or phlegm balls. What I dislike is the pervasiveness of band interviews in the mag, something I've noticed getting worse over the last couple of years. Do people care what some Norfolk band cites as their major influences? For Christ's sake, the band probably won't exist beyond another year or so and the likelihood of hearing them in that time is pretty slim anyways, so why bother? Fifteen minutes of fame? Filler?

I think it would be fun to see more of the theme issues which have produced some of the best MRR's ever. The well-known and still talked about sex issue was brilliant and even the bootleg ish produced some great and lively dialogue. Will we see more? Only Tim knows for sure.

This is my last column. I struggled with this concept for a while before deciding that, yes, it is actually time to call it a day. Not that anyone will terribly miss North of Whose Border, my appearances having dropped to somewhere between occasionally and almost never. The reason for my decision is twofold. The first part is easy, I simply don't have enough time to write a decent column for this zine. Aside from my breadwinning job bartending, I also have a freelance writing career that I'm trying to get started and that is taking up more and more time as I get more and more assignments. I am not, repeat not, the type of person who enjoys working sixty hour weeks at the expense of my free time. So, when all the priorities were weighed and listed, MRR unfortunately came in down at the end.

The second reason for my discontinuing this column is that I feel that I have lost touch with punk and, as such, can no longer bring a relevant perspective to this mag. In other words, I can't give you folks a reason to read me anymore . Hell, I listen to more blues, reggae, soukous, and other musics these days than I do punk, although I did manage to annoy my boss this morning by blasting Black Flag while I was setting up the bar. My compulsive record purchases now entirely exclude punk discs and I don't even remember the last punk gig I attended!

This state of affairs was not a conscious decision. Punk simply faded from my priorties as I found less original work to justify my involvement with it. Sorry, but I just find the music of an eighty year-old bluesman who is still doing club gigs after sixty years in the biz to be of more interest than a sixteen year-old's rantings about how straight he is or how Krishna is god. Funny, that.

At any rate, I want to thank Tim and the MRR crew for giving me this space the last couple of years, it has been appreciated and I hope you still see fit to keep sending me the mag for a while so I can follow what happens in the world of punk. And thank you readers for reading my opinions and even responding occasionally, the feedback was fun (even if, person who took exception to my feminism column, you sometimes never followed through on the dialogue you initiated). Cheers to you all, I'll see you in the bar sometime!

ENDNOTES FOR THE LAST TIME: Sexism in even the mildest form is not funny. Judging from the last few MRR's, a lot of you would do well to remember that.

Will Tony from Victoria's Section 46 or anyone who knows of his whereabouts please write me? I'd hate to lose contact with the most punk man in Canada! My address is 173 Heward Ave., Toronto, Ontario, M4M 2T6.

Mykel, will you please write me at the above address when you clear your no doubt huge backlog of mail? We're killing the Yanks this year! Blue Jays in the World Series in '91!!

Consume or Be Consumed

Movies with Jerod Pore

CRITICISM/SELF-CRITICISM

It's the Big Fucking Deal round number issue! Why are people fascinated with round numbers? Millennial Mania; wait'll 1999 when things might get really psycho. Car odometers turning over to 10,000,100,000 miles, and aren't you just so impressed?

Originally this was to be yet another issue of MRR, but Tim or somebody succumbed to the overwhelming urge to mark the additional significant digit. Now you get columnists slagging each other, Jesus descending in a Pink UFO, shit anything can happen.

I've got a slightly skewed perspective on this as I'm one of the few people on the masthead who was involved with MRR since issue #1. The call went out over the airwaves for articles, hate mail, anything. That was the night of the wake for one of the girls in G.O.D. and I was cruising on a deadly mix of black beauties and cheap beer when I penned the slightly infamous "Hate Letter." Then came articles on Dada, Massive Media views of PunkRock, First Aid in the pit, Nihilism and tons of shit work. Of course I wasn't involved much when I moved to Australia, outside of the odd scene report. And, for awhile, I was too crazy when I came back two years later, but I've been slogging away at movie reviews, hoping to inflict culture on a readership that seems stuck in a ten year time warp. This is not to say that the "punk" lifestyle/aesthetic isn't valid, it's just as valid as the continuation of the beats and the hippies. So much for the sudden-change mentality of the last horrid hurrah of modernism. How can one stay true to a philosophy that advocates abandonment of known forms? Punk isn't dead, but other than superficial differences of style, Punk is filling the same

need today as Hippy did in the mid-seventies: an easy way out of ambient conformity without having to think about anything different. I swear that every fucking day I see a reference to the sacred Sex Pistols, or Malcolm MacLaren, or generic spike hairs and leather jackets and other trappings of the Punk explosion in Britain circa 1977. But I don't spend my days reading muzak gossip rags or Dan Quayle's favorite magazine: *People*. No, from the TV network spawned mainstream of engineered consent to the invisible information of specialized trade magazines (*Feed Management, Unix Today!, Network World*) stereotypical PunkRocks are offered as examples of whatever needs an example. On the bulletin boards and in the underground press Lydon & Ritchie and company have become the archetypes of banal social rebellion.

There's more to social and political change than a shock value soundtrack. The only difference between a punk and a hippy is an aesthetic. Both movements were a mixture of fashion, sound and political circumstance. The Beats were more a literary movement, and the Dadaists/Surrealists/Futurists a collection of pretentious art types. Whatever is happening today or tomorrow may not take a known form. What is the NextBigThing to scare parents shitless and give TelEvangelists fuel for more donations? Perhaps the technophiliac CyberPunk and its collective fascination with cognitive enhancers, immediate physical and mental change of individuals through direct interface with a given technology, anarchistic bent, and willingness and ability to destroy systems critical to the patrons of control if such systems pose too much of a threat to individual freedom.

At least it took THEM seven or eight years to infiltrate Punk. The anonymity of CyberPunk (faceless postings on bulletin boards; virtual personas that could be anyone) indicates infiltration from go.

We should be discussing what we love and hate about MRR, but MRR exists only because of Punk. Thus all the loves and hates of Punk are inherent in MRR.

I hate scene reports from places with a million outlets for scenic news. If you were really interested in what's going on in New Jerk or Frisco or LaLa you could get half a dozen zines about each place anytime you wanted. I love scene reports from places I never expected a "scene" to evolve, like Tunisia, Thailand and Paducah. I also hate letters in the letter section that read like scene reports and scene reports that read like letters.

I hate 'positive' types. Why not jump up and down chanting about Krishna with electric guitars? Wait, don't they do that somewhere?

I love that anybody, including me, can write for MRR. Skinheads and other scumbuckets get to throw in their two cents worth so everyone can have a good laugh at their expense.

I hate the dearth of news stories. PunkRocks complain and bitch and moan at gigs, in songs, in interviews, in zines. Well, where are the news stories? Are you so sucked in by the nightly news format that you're unable to write about rip-off club owners in cahoots with the pigs or the Mafia (yeah, yeah, same difference)? Sure it won't get publicized until months after the incident. So what? Think your local CISPES branch has been CONINTELPRO'd? Tell the world. So you're wrong, so what?

I hate record collectors. Before I get any more death threats, let's explain the difference between a record collector and a vinyl retentive. I like vinyl retentives, some of my best friends are vinyl retentives, or VRs. VRs are interested in music, in the technology of record production, in the system of marketing sound through visual means: record cover art. VRs are intelligent, if eccentric people. They're fun and have a lot of great records. VRs listen to their records and don't own many, if any MISFITS records. Record collectors are materialistic scum who collect something for the sake of ownership and look upon their possessions as an investment. Record collectors may as well be stock brokers. Record collectors own lots of vinyl still in the shrinkwrap and own many MISFITS records.

I'm most displeased with "Between the Lions" consistently publishing incorrect price and ordering information for *Poppin' Zits!* The same goes for all of you who have ordered my zine but are unable to follow the simple instructions found in the classified ads. Yes, you have been publicly ridiculed, by name, in the FactSheet Five conference on the WELL.

I brought up this upcoming orgy of criticism in the conference, and only Mike Gunderloy had something to say. Mike's comments were supported by a few more people. He says that the decision not to review cassettes sucks. He can't recommend MRR as the definitive resource to punk culture if tapes are ignored. That decision has been explained, and the reasons are valid, except that money seems to determine what is worthy of a review. Perhaps a policy of, "If it sucks, it won't be reviewed," or, "Everything that sucked will get lumped together in one big listing." Granted 99% of the tapes sent in would be listed in the sucky category, or ignored. All decisions are arbitrary.

I hate the layout. Yes, the layout is improving, but it's not like it was in issues 1, 2 & 3. I know, too well, the soap opera behind that.

I hate the stagnating sameness of most of the new bands, of what they have to say, of interchangeable personnel (always the female bass player, what gives?), even faces and histories seem to be regurgitated.

I'm sick of skulls and the San Francisco font.

I've vented my spleen, and I wonder if I should be doing film and video reviews for MRR. Where are your videos? ATA shows reruns, most of the punk film festival was stuff I've seen before. Was *Bible of Skin, The Red Fish* and *Taste of Leather* all there is for the "punk" film making of the nineties? Or, more likely, I am not the appropriate personnel or this is not the appropriate outlet for such information. I guess the videodrones to be disinterested in a magazine that appears to cater to fifteen-year-old boys stuck in a timewarp.

The bold, frank and honest, "Why I write for Maximum Rock'n'Roll," guest editorial by Michael La Vella.

More than I get asked, "What ever happened to Half Life?" more than "Why did you move to California in the first place," even more than the popular, "Why are you such a dick?", I am asked "Why do you write for MRR?"

The answer friends, is both simple and complex. In a nutshell, I like it. I enjoy it. It keeps me up on things, keeps my foot in the punk rock door, so to speak. Now many of you probably cringe at the mere thought of me associating myself with punk (or the "P" word as John Stabb was so fond saying), but rather than pull some Barry Henssleresque, "I was bald while you were in the womb" type of deal, I'll start at the beginning.

As many of you know, I'm from Pittsburgh, PA. I'm 26 years old and graduated high school in 1982. I'm actually from a tiny town called Herminie, PA about 20 miles southeast of Pittsburgh. During my last two years of high school, through some miracle, I heard some hardcore records, and it quickly changed me for all time. I did anything I could to seek out and see bands, and was beaten to a bloody pulp when some local rednecks found out that I had gone to see Devo. It wasn't even like you were supposed to like rock in my high school, it was so backwards the kids were into country & western. I lived for those times when I could catch a ride into town to see Dress Up Natives, Carsickness, Ground Zero or the local favorites, The Five. When I finally got through high school, which I still consider to be my greatest accomplishment under the circumstances, I moved to Pittsburgh as quicky as I could. I enrolled in art school, read Bukowski and rode a skateboard.

Something was missing. Although the new wave/alternative thing was in full swing, there was no HARDCORE scene. People into the really hard and fast stuff had to be content with Black Flag's yearly stop at the Electric Banana. After a road trip to Washington, DC in March of '83 and seeing the Faith and the Necros, I figured it was time to get something going. My best friend Vince Curtis had been playing guitar for a while and our friend Steve was interested in playing bass. We borrowed Russ Smith from Ground Zero to play drums and since I couldn't do anything else and had 18 years of pent up frustration to let loose, I decided to be singer. REAL ENEMY was born, played 28 gigs, put out a cassette, made a few out of town trips and broke up all within 8 months in 1983. The people I met, the contacts I made, mostly the fun I had in that time have

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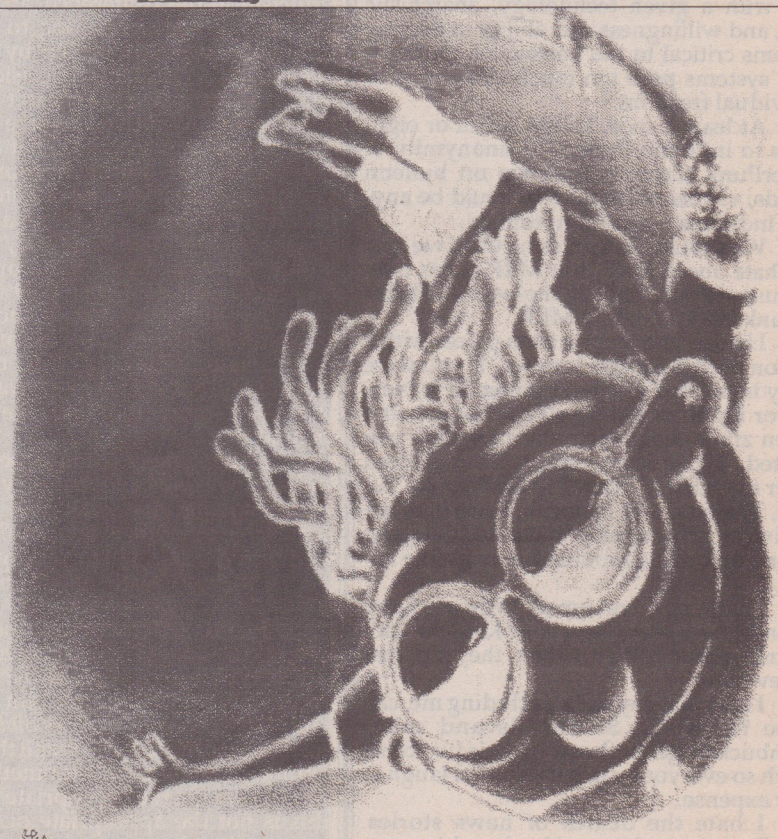

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kept me constantly interested in the punk scene ever since. A lot of people around 8-10 years ago are long, long gone. Being punk was something to do for a summer, or to pass time in college, but for others punk opened a lot of doors. I continue to view the early hardcore scene (I admit I got in on the tail-end of it) as my generation's version of the Dadaists, the Beats, you know, like THE counter-cultural movement of the time. You could address an issue, voice your opinion, get out a bunch of aggression, and have a blast all in about 30 seconds. There was nothing else like it.

After REAL ENEMY split and a failed attempt to get a BIRTHDAY PARTY type of band going with the CYNICS' Gregg Kostelich, I started HALF LIFE and remained the bass player/manager for almost 5 years. The band underwent many changes in membership and style but we remained very PUNK. It took me *years* to burn out on the idea that we could make a change in society; who knows maybe there is still a spark of that left, that's why I write.

While HALF LIFE was on tour in 1987, we played at Gilman St. and I met Tim and Martin, I was very impressed by the smoothness and sanity of the Bay Area punk scene, especially since things had gotten very stagnant in our hometown (a situation, I'm very pleased to report, has reversed itself). I expressed an interest in writing for the magazine (which I had been reading since issue #2) to Tim at the time, and he said I'd have a home if I made the big move. Well, it took me a year to tie things up back east, but I made it here in September of 1988, and have been with MRR almost as long.

A lot of exciting things were happening musically at the time, and as usual, I had my big ears open, the early SUB POP and AMPHETAMINE REPTILE singles were happening, as well as the formation of favorites like BIG CHIEF. I saw this whole movement as sort of a back to basics thing that I had experienced in 1983, and took the "movement" to heart once again, just as I had 7 years earlier. For me, good music is good music, period. I have no problem going from a BAD MUTHA GOOSE record to a COWS record to a BEVIS FROND disc. I try to keep an open ear to any and everything. Sure I'm way over generic hardcore, but if some band can come up with a new twist on things (like OPERATION IVY did), you know I'll be right there in the pit, so to speak. As far as my co-workers at MRR go, I have an awesome amount of respect for most of them. Anyone who runs a label (Chris Dodge), a publishing company (Martin) or travels from halfway round the world (Wiz and Maz Wright) for the cause deserves some praise. But Mr Yohannan remains the backbone of things, and continues to earn my respect all the time. Seriously, how many people do you know who talk and talk and never do? Tim thought the city needed a good radio show, so he organized some people and did it. A compilation of Nothern California bands? He did it. A club? Enter Gilman St. A record store? Enter Epicenter. For all the people I've met who, while maybe having the best intentions and want to do something, Tim actually does. We might actually be night and day as far as taste goes (but you know, The DEAD BOYS are probably greater than GREEN RIVER were, when you get right down to it), but there is that common cause or link, and although we've never actually discussed it, we are in the same boat, fighting for the same things, just from different angles, using different approaches.

As far as gripes go, I just want to point out that my opinion is just exactly that, one guy's opinion. So when people write in upset about a certain review, hey, it's just my opinion, if you don't like it start your own zine and review it your way. If you don't care for the bands I interview, go after the bands you want to know about and then send it on in. After all, that's what it's all about, getting involved.

I CURRENTLY FUCKED.

Sam McPheeters

The whole open-ended columnists-reflecting-on-MRR thing as vaguely suggested by a cover letter sent out from Tim a couple of months ago seems a little too close for comfort to the "Does Punk Suck" theme of 87 issues ago. Only now the old question is moot, and the new question is a little scarier - does MRR suck? Actually, it's a pretty valid question, one I've been rolling around in my head for a while now. Where a couple of years ago the mag seemed to at least incite riots for some non-existent regional or anti-straightedge bias or whatever, the mag now seems to incite nothing more than mass yawns. The layout is largely mechanical, the ads are mostly dull ass laser print shit (remember those Disorder distribution ads - sloppy, fucked up handwriting? Bit of a leap from, say, those damned ICEBURN promo shots that Victory records keeps running.) A large percentage of the letters these last few issues weren't anything more than complaints over some stupid review, and the "What's the scoop?" section is easily one of the most banal wastes of trees I've ever come across.

But none of this should be that suprising. I mean, think of what MRR has to compete with.... itself. Early issues featured reviews by Jello, Pushead and Tesco, there were less bands, better bands, less of a precident for general stupidity... a pretty tough act to follow. These years it has a much more sober, dry library feel - it's all very healthy and intelligent and good but not very enthusing. Part of that seems conscious - covers used to feature MDC and MINOR THREAT (issue 30 stooped to feature a gratuitous pic of Henry during a slow month), and every time I read one of the thousands of squashed new band bio boxes it leaves me with the sour taste of noblesse oblige, some painstaking commitment to all-inclusivity, no matter how stupid or boring a band is.

I've been on tour in this country with my own band for the last month and a half now, and in the few and far in between places where we have pulled up to find more than ten people, I've met a bunch of folks as confused as me over what the "next step" might be - a lot of smart young adults genuinely interested in "revolution" and maintaining some semblance of a working counter culture but just as confused as to what concepts are "revolutionary" in the first place. The only observation I could ever offer was that it's a lot more revolutionary to drudge along keeping alternate institutions alive than, I don't know, to discuss bombing shell stations or whatever. Fr'example: I mean, of all the things to criticize Epitaph records for, I really don't think that their alleged dental plan for employees and bands would be one of them. Fuck, I'd be a happy man if I could ever offer a band on my label a free root canal... that's part of providing an alternative institution. Sure, Epitaph didn't reach the lofty point of being able to offer a dental plan by being anything but a shitty business, but in a way that's kinda inconsequental. And for as bland and normal looking as the newer MRR layouts are, for as spiffy and modern as their office is, for all the tens of thousands of dollars that come stampeeding in and out of their coffers, the day MRR goes under is the day that we're all completely fucked, no parole, left without the last vestige of all-out national underground communications. Maybe MRR's a tad boring these days, but I'd call the loss of exciting thrash band coverage more than a fair trade-off for what it's evolved into. Bland but powerfully functional....

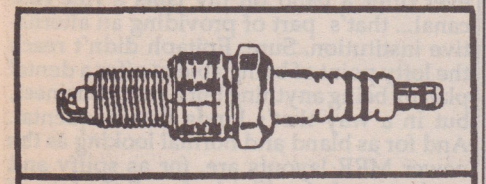
In a weird sort of way this is a good time to be into punk, in part because punk sucks so severely that the participants need to restructure shit from the ground up, need to keep on their toes in order to maintain commitment. I mean, damn near all my punk idols are obsolete - Henry models for men fashion mags, Vic Bondi's a higher education slave, D. Boon is hanging out with Stiv Bators (and Sid Vicious and Keith Moon and Beethoven for that matter), Dave Smalley's a marketing concept (one who recently urged an audience to "support our troops" - way to go dude, keep the brotherhood alive!) and, saddest of all, Dave MDC is, well, still in MDC. Meaning that, maybe excluding Ian and occasionaly Jello, there aren't any standards to live up to.

Misc. things that need to be adressed: 1) The distressing state of the American/European underground relationship. As in: I remember reading the liner notes on "Let Them Eat Jellybeans", about how little foreign interest there used to be in the American underground. These days, it seems like the European punk scene is nothing more than a sour reflection of European culture in general... willing to accept all the shitty American cultural hand-me-downs as possible. An ad four issues ago by a Swedish band called THE NEW WIND offered "two magic ep's from this incredible Swedish band that sounds more American than most American bands!" What the fuck! The tragedy is that it wasn't so long ago that BGK and RAW POWER and about a million billion other leviathans were knocking us Americans flat on our asses. And I think part of the problem is that MRR, like the UN, is an international institution based in America, and just the

COLUMNS

fact that the mag comes out in English is enough to foster this type of one-sided slavishness to the crap culture of this side of the Atlantic. 2) This boring fascination with the "old days" of punk is something else that needs to have its head stomped in. As in: A lot of my pals in New York have suddenly gotten absorbed into languishing over the "old days" of ABC No Rio... way back in January of 1990. Bbbbbpppppttttt. Waiter, check please.

So whatever, MRR doesn't suck, punk does suck, GG reneged on his suicide pact and Pushead designed the new AEROSMITH shirt. Oh yeah, as far as the columnists go, they all stink. All except Pig Champion, who put it righteously "People who write columns are pinheads". Kill!



EASILY AMUSED MARTIN SPROUSE

"You're free to say whatever you want, and, by extension, you'll probably be talking about the state of punk as well. I only ask that you try to temper your comments about punk in a way that can leave people with some sense of ongoing involvement...meaning, I have a fear that some of you might come across as so overwhelmingly negative about punk that you'll help undermine the whole purpose of this zine."

The above quote, taken from Tim's guidelines for this issue's columns is a perfect example of MRR's overly protective attitude of punk. I've seen this attitude in Tim, myself and a lot of people that contribute to or read the magazine.

To be brutally honest, I think MRR has become as sedate as punk itself. Both have become institutions where mediocrity is not only encouraged but is needed to survive. This is where the two have become their own worst enemies.

My criticisms are not focused at the existence of MRR or punk. I will always see great importance in the two but I think both are suffering from a rebel's mid-life crisis. They are established, influential, respected and have done a lot of good, but at the same time, they're becoming increasingly boring and lacking that fighting spirit that they had when they were younger. What use to be considered a punch in the face has now become a pat on the back.

Unlike most mid-life crises, MRR and punk are still confrontational and offer serious questioning of mainstream existence. The problem here is that punk has unconsciously established a mainstream within its own community. It was only a matter of time until punk wasn't able to keep its own enthusiasts challenged.

I've been reading MRR since it began in 1982. I was 16 years old and living in San Diego. I went to the largest high school in San Diego where there were no more than five punks at any one time. The San Diego punk shows were some of the most violent that I've ever saw. The scene had a shitty reputation and most of the people involved didn't care about it one way or another. My friends and I started a zine called *Leading Edge*. MRR was our connection to the outside world. We used to read those early issues 3 times over. We contacted bands and people from all over. We made a lot of friends, learned a lot and gave all we could to making the San Diego punk scene a place were something would happen besides people beating the shit out of each other. We put out five issues of our zine, helped a lot of bands get shows, put on our own shows, helped people start their own zines and broke up as many fights as we could. We were determined to make things better. At the time, punk was the only thing we had and every aspect of our scene was as important as the next.

In 1985 I moved to San Francisco to work on MRR. Through the years I've found myself being MRR's best public relations person. I've defended this zine consistently more than any other punk project. My support has never been out of obligation but out of respect.

MRR has always been a good source for current information about the punk scene. This is its strongest journalistic side, where MRR is more of a newspaper than a magazine. Just the addresses alone have done more good for the punk scene than a Ramones song. A network exists because MRR (and a lot of other zines) understand the need for communication.

Operating with a complete staff, MRR collects a large amount of profit which is used to help fund new projects. I really doubt that Gilman Street, Blacklist Mailorder, Epicenter or Pressure Drop Press would be here today if it wasn't for funding from MRR, not to mention the magazine's record label and weekly syndicated radio show.

The structure of how the magazine is run on a daily basis has been a subject of rampant criticism but it's always seemed straightforward to me. The basic principle being, those who do the most work get the most say. I know from experience that this is true. I've seen several open invitations given to people (myself included) to take over the magazine but it's never happened. No one has ever done more work than Tim, so to a certain degree, its always been his magazine. Fair enough.

All this said, I honestly can't remember the last time that I read through an entire issue of MRR with much enthusiasm. My criticisms of MRR and punk may sound harsh but their essences are completely optimistic.

Everyone knows that overly protective parents stunt the growth of their kids. MRR has established itself as a guardian of punk by making it clear that, although it will be a forum for critiquing aspects of the punk scene, it will keep its definition of punk alive. Of course, MRR's focused definition has nothing to do with hard facts, it's a matter of opinion. On the other hand, using the same definition consecutively for nine years has promoted a state of inertia.

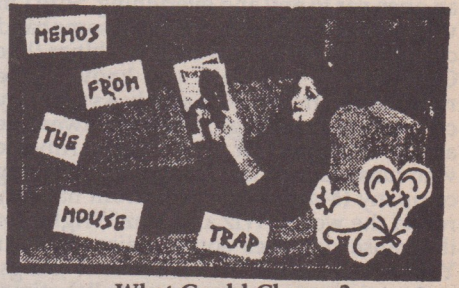
I don't find it too inspiring to hear a hardcore band that sounds like something from 1983, nor is it that comforting for me to watch a retro '77 pop punk band. Although a lot of the time I might like the music, something inside me feels nauseated. Many reviews in MRR compare current bands with old bands...its strange how this has come to be more a form of support than a criticism. One of the aspects of MRR's personality is that of stirring up the shit but most of the current subjects being discussed in the magazine are too specific and mundane. While they may be interesting at times, they never really challenge people or take any chances. It seems like people are spending their time saying what they think is right and placing blame on those they think are wrong. Are things that bad that we have to resort to being scene police or is there a lack of new ideas because no one knows where to go? MRR scratches the surface but doesn't go any deeper.

Extremism has always been a good way to help define new margins. Originally, punk did just that but the sane type of extremism has been used far too long. A lot of punk songs and lyrics might still shock my mom, nothing really is that great of a surprise to me. I know that I'm not the only one who feels this way.

I really doubt that the type of changes that I would like to see MRR and punk go through could be brought about by a single band or fanzine. What needs to happen will be something like a evolutionary coup d'etat where institutions like MRR will be confronted and questioned by a new style of bad attitude. Most likely it will be made up of young people, that hopefully will learn from the good things that we have done but do a good job of kicking our asses.

I don't have any answers, just questions and concerns. I'm not unhappy with either MRR or punk. I still like a lot of the new bands that I see and I still support anyone who starts a fanzine. I understand why things are the way they are and in no way do I think that I'm doing anything different from anyone else. But, if there's a fear within us of losing something special simply by criticizing it, then something is definitely wrong.

I'm optimistic that a dialogue could be started that would not be overwhelmingly negative, cynical, or reactionary and could actually inspire ongoing involvement in a honest way. Why should we settle for anything less?



What Could Change?

I've been a columnist and contributor to Maximum Rock'n'Roll for over five years. In that time I have been one of the magazine's staunchest supporters, defending its name to all those who claim it sucks. Maximum Rock'n'Roll is the only window to the scene for many people and it should therefore reflect what's going on correct?

There is one argument these detractors have that I can't stifle...Max R'nR stands

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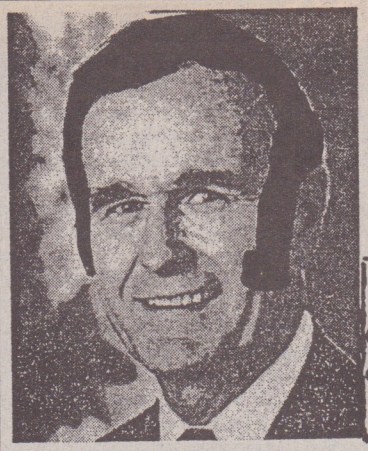

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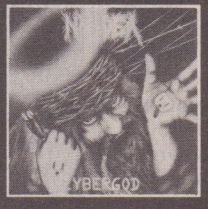

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accused of being close minded to other forms of underground music that were spawned directly from the punk scene...most notably (yes Tim, brace yourself) speed metal.

Wait, don't panic. I need to take no punk rock loyalty oath... I will be the first to make fun of the many seemingly silly nuances of that genre, however it can't be ignored that some of the most loyal punk fans I know are metal heads. I'm not going to turn this column into a who's who of todays metal, but it needs to be said that very few if any speed metal bands have been featured in the magazine. It couldn't hurt the magazine's intergity if even once in a blue moon a speed metal band with something intelligent to say was given some space...after all few could argue the common link between the two somewhat similar musical forms.

I am by no means suggesting that Maximum Rock'nRoll turn into a long hair poseur rag, but there are some extremely heavy acts out there that deserve the space. If one argues that speed metal is too mainstream for Maximum Rock'nRoll I submit this fact: How many metal Maximum Rock'n'Rolls are out there? Either you get a pseudo-metal glossy publication who considers Winger metal or you get xerox job. In that respect speed metal is more underground than punk rock. The glossy media won't touch acts like Forced Entry and The Accused, except for a few innovative college DJs across the USA. Since the fan crossover in each scene is substantial, MRR should grow with changing tastes. Punk rock purism is pretty well dead. It bit the dust when Nordstrom began displaying pre-ripped hosiery on its dummies about four years back...open your minds and your ears, you may be surprised.

What I don't like about MRR is you, the readers. When it comes to reading MRR you do fine, but the letters section has been pretty pathetic lately. Am I the only person who's sick of reading two-page letters where some guy from a band or a label or a fanzine bitches about some other guy from a band or a label or a fanzine who sold out or ripped him off? And then the guy who got dissed writes a three page letter to defend himself and attack the person who attacked him, and then the attacker writes in to swear it's true and defend himself, then some other guy writes in to say it's all true and I know because my friend told me. Not that I think this stuff should be suppressed or anything, but it seems like nobody has anything else to write about, and it bores the living hell out of me.

I remember when kids would write from little shit towns in the middle of nowhere this heart-renching stuff about how everyone at their school was a redneck asshole and their parents wouldn't let them do anything and they thought they were all alone in the world and then you could see this whole back-and-forth thing in the letters section where everyone was discovering that everyone else was dealing with the same shit in some other little midwestern hellhole.

And then there were letters where people exposed truths about themselves and their own lives—instead of rumors about other people's lives—and revelations in their world of punk and growing up. Some people wrote things to MRR that they had never told anyone before. Like the girl who wrote about when she was raped by two friends, people she trusted. Others responded with their own similar experiences.

There's so much to write about, it blows my mind that people waste time writing scene gossip. Maybe there should be a separate section in MRR about who's selling out and ripping people off and behaving like a rock star, where people can just sort of list (in shortened form) their gripes and rumors, and other people can write in to agree with or deny the charges.

There's one other major problem I have with MRR, and with the punk scene in general. Where are the girls? They're there, I know. They're at all the shows and they do most of the work for just about everything. I'm really sick of going to shows and seeing band after band of boys boys boys getting up on stage and doing the boy thing, and then picking up MRR and seeing letter after letter and column after column of boys boys boys writing boy stuff about how other boys fucked them over somehow. (Now if it were boys writing about how other boys actually fucked them, that would be a little more interesting.)

So girls, start writing, singing, playing, screaming whatever you want to say, and if you're ever even slightly inspired to write to MRR, just DO IT. After all, most boys are complete idiots so anything you have to say will be about a million times more interesting than 99% of what they're saying.

Besides women writing more in general about whatever subject interests them, maybe MRR should have a "Girls' Rag" section where women write about the particular problems of being a girl in the punk scene. Whether it's stories of being a girl in a touring band, frustrations of trying to get a band together or being the only girl in the thrash pit, sharing experiences of rape or harassment, or whatever, I think it needs to be said and MRR needs to encourage women to say it. This wouldn't mean that every letter written by a woman would go into this section, but it would be a place for women to voice their reflections, confessions, ideas, anger, etc. about life as a female in the world of punk or in the world in general. Let me repeat that this would be specifically for women writing about the experience of being women, dealing with sexism and whatever issues relate to that—not a segregated area of the magazine where anything by women will be tossed. (See page 2 for info on this new section.)

I should say that this marks my last column as a regular (or lately, not-so-regular) columnist. I will still write columns occasionally—like two or three times a year, or whenever I feel like I really have something to write about. I agree with a certain unnamed columnist who didn't say so in print but who obviously thinks my columns are boring. (Guess which? It could be any of them. Not to mention the readers, who don't bother to tell me I'm boring...) So I'm not going to even try to make that deadline every month. I've been doing this for three years now, and I think it's about time to lay off. This is my decision, no one else's. Bye!

DAN O'MAHONY

TRIBUTE TO A BAD MAN

You've got the government. They'll tell you about keeping the world safe for democracy, or if that doesn't really apply, they'll say "freedom".

You've got the American dream. It'll keep you up to date on the importance of two cars, competitive materialism, and staying in line.

You've got dating. It'll teach you about acting, sexual dynamics, the importance of nice cars, competitive materialism, and staying in line.

You've got MTV. Wanna fuck, wanna fuck, wanna fuck, serve your senses, grab a brew, no questions asked.

You've got network T.V.. Almost fuck, almost fuck, almost fuck, kill, kill, kill, serve your senses, grab a brew, no questions asked.

You've got cable. Fuck, fuck, fuck, kill, kill, kill, no advertisements, pay your bill.

You've got the American "press". Magazines about who got fucked, who got killed, who grabbed a brew and where.

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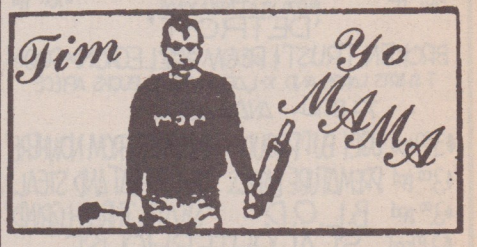

One of the bonuses of being chief cook and shitworker is I get to see what everybody else wrote before doing my column on what I like and don't like about MRR.

It's pretty interesting reading. On one hand, many of the criticisms I tend to agree with, such as the lack of interesting letters-to-the-editor, frequently unchallenging and unstimulating interviews, often predictable political views, the complete lack of well-researched lengthy articles, boring scene reports, sometimes half-assed record and zine reviews, lack of tape reviews, and the accumulation of too much power in either one zine's hands or one person's hands. But let's look at these complaints in detail, and see if there are any resolutions to the problems.

COLUMNS

Letters: It's not like we automatically throw out anything that looks halfway interesting and intelligent. If there is a lack of zip, confrontation and anger at meaningful issues in there, then it's largely because either the scene as a whole has stagnated, or everyone who holds such wild ideas is too busy trying to implement them to write in. All I know is we keep trying to encourage you readers to shake things up, which is all we can do. Same goes for routine, gossipy scene reports, and the lack of articles. How many times have we begged for more contributions, trying to outline some of the ways people can easily contribute to this mag. MRR is 90% dependent on its readers in terms of content, so we again urge those who are dissatisfied with these areas to do something about it.

As to zine and record reviews, as well as our decision to drop tape reviews, we continually try to add more people to deal with this. Some work out, some don't. I have a pretty high regard for most of the people currently volunteering for these tasks today, but we can do better.

The tape review decision was tough, but to be perfectly honest, 95% of the tapes we used to receive (at about 10 a day) were shit. Bands that had been together 3 weeks were turning them out. Utter fucking hell. At least with vinyl, by the time a band saves up enough to get a 7" out, they have had a chance to develop a decent repetoire and maybe a slightly distinct personality. But with the glut of vinyl lately, even that is not true—but compared to tapes, it certainly is. And, at least in the US, it is possible for a band to put out a small run 7" for $500, which is hardly makes it an elitist format. If the band is decent and can draw small crowds, they can save up pretty quickly.

We do more in-house interviews these days, and I think the quality has picked up, but I still like the idea of people in other areas being able to do interviews with bands they know and like. But it'd be fun to get more interviews of bands that people don't like. And it would be especially nice to get more interviews with people who are not in bands but who are contributing their all to help stimulate the scene.

Next: the problem with Tim. Look, I'm forty-fucking-five years old and I know what I like and don't like. I know how to be organized and how to get others motivated. A lot of people are fucking ageist towards me because I'm not condescending towards them because they're younger. I expect a fuck of a lot out of people, maybe too much. But my outlook is not that pretty. As far as I'm concerned, we are in a war and getting our asses kicked. Every day that goes by shows some new victories for the Right's social and cultural war on anybody who doesn't fit their ultra-Christian mold. The day the Iraqi War started, people poured into the streets, full of anger. Well, every fucking day should be like that!! Every fucking day!!! Very, very soon we are going to find ourselves living in a Christian police state, and that's unfortunately not a paranoid fantasy. So, I'm in third or fourth gear all the time. And if that makes some people think I'm dictatorial or pushy, tough shit! I know what my limitations are in terms of skills and personality, and have fortunately found ways to channel my better aspects into concrete activity. This mag, for all its drawbacks, has brought together so many people all over the fucking world that I can't even begin to tell you. I don't live in the past, but keep looking at the future and keep seeing all that needs to be done. I'm doing my share, and then some. That's not done out of martydom or guilt, but because it's what I've decided, what I can do and what I like to do—it's what I can afford to give.

So, this mag will keep trying to connect people, will continue to be activist, and will always keep trying to move people towards positive actions. We can't do it ourselves, but by maintaining certain principles of integrity (like not drawing salary, or by publishing our finances), we can perhaps demonstrate by example. And we can be activist by dreaming up and then organizing such projects as MRR Radio, Blacklist Mailorder, Gilman Street Project, Pressure Drop Press, and Epicenter. These are all not-for-profit DIY enterprises committed to strengthening communication and under-underground economic clout.

These are not moves for MRR power, or gratification of my ego—they are actions we sweat every day to bring life to and see grow up. I have not had a vacation in 16 years, nor do I need or desire one. I just want to continue trying to send the fascist fuckers back under the rocks they climbed out from. A relatively small minority of people in this country are setting themselves up to tell the rest of us what we can read, what we can see in museums, what we can hear on the radio, what we can fuck, what we can't know about our own government or even about our own bodies. Cops can now board buses and search without warrants. Kids under 18 can be arrested for smoking...tobacco. The Supreme Court will continue to erode our human rights for the next 40 years. The Census Bureau decided to not count 5,000,000 Americans because they're not white.

So, that's what drives me. Working at MRR is a job for dedicated maniacs. And whenever I've tried to see if others wanted more say in deciding matters here, no one was nuts enough to beg in. Lawrence once demanded that we have a staff meeting to redistribute power. He didn't make it to the meeting, of course, but when asked who wanted to take on major responsibility for development of different sections of the zine, no one came forward. They were all content to just do their small part, which is really not small at all cuz it all adds up to the very large job of making this rag.

MRR is an all-volunteer zine, and certain structural and content problems are going to exist no matter what. For instance, there will always be people coming and going, though I am pretty amazed at the amount of people who have stuck with it for years (see the MRR Bibliography in both parts of issue 100 to see when the current staffers first began contributing). But the constant burn-out factor leads to fewer people knowing what the overall picture is here. Also, most staffers do their own zines, have their own labels, or are in bands, and have no desire to become further involved. This does lead to more centralization. My pace of work and demands on people also keep people from getting in deeper, but it's not from a lack of desire on my part to see them develop.

Trying to be a kind of Time magazine of punk can lead to mediocrity, too, but again, I've always felt that it's up to other localized or specialized zines to cover things in more depth, whereas we can try to provide a larger forum for people to become aware of the intricacies of the scene.

What about the columnists? I think they are the best part of this zine, but along with their smarts and writing skills come some pretty bloated egos. I guess it's a fair trade off. They can whine and complain all they want, but it don't mean shit to me unless they can also offer solutions and put in the time to make their ideas reality. Talk is cheap, but few people want to roll up their sleeves and put their money where their mouths are. To their credit, Ben, Jane and Lily all recently came up with different ideas and are now in the process of trying to implement them. That I respect. Which is not to say that I don't respect the other columnists. They all pay their dues, but sometimes I think they are really full of shit. Intelligently, of course.

Ultimately, I still love putting together every issue. I'm still learning a lot. I love getting new equipment that makes our jobs easier (besides my regular job, I put in about 8 hours a day between MRR and Epicenter, 7 days a week), and it keeps my brain alive to have to learn new stuff. I firmly believe that we need to get more access to technology, democratize it, and make it work for us. I'm proud of all the contributors and shitworkers, who, despite their complaints or disagreements with me or my personality, still find it's worthwhile doing it for free. That's awesome! And I'm really glad that MRR has done its part in trying to encourage small labels, zines, and community-run projects that have sprung up around the country because of Gilman, Epicenter, etc. The current under-underground circuit would definitely not exist without all the blood we've sweated here. That's not bragging, it's a fact.

So, I'm throwing down the gauntlet to you all. I'm in for another 100 issues. I'm going to keep trying to kick ass. You wanna see MRR not have as much impact by the time #200 comes out, then get your ass in gear and start developing your thing rather than bitch about ours. You wanna see MRR's content quality improve, to see more confrontation and shit-stirring, then get in touch with your specific ideas and tell us what you wanna do and how you're willing to do the work to make it happen. We'll keep trying to hold up our end, and if you all keep fighting cynicism and apathy with plenty of hard work at your end, then issue 200 will be a lot more constructive. Just don't whine, OK!?!

Now that I've gotten all that off my chest, I'd like to mention again about our seeking some women and men who would like to move out/in here and take on major responsibilities for redeveloping MRR. I've probably scared off most of you, but to those who are really motivated and up for a challenge, this might be worth investigating. People who are pretty self-reliant but able to work with others are especially encouraged to get in touch, and the more experience you have on print projects, the better. And, oh yeah, a sense of humor is mandatory.

DEADSPOT

"Loudfasttight enough to satisfy the most anal headbanger, with chainsaw guitars that don't ever shut up—it's on a blood-guts-n-glory par with Ted Bundy...the band sounds at times like a smarter, more sinister Gang Green..."

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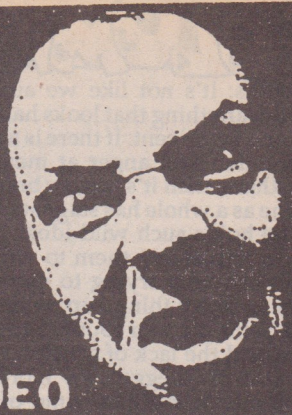

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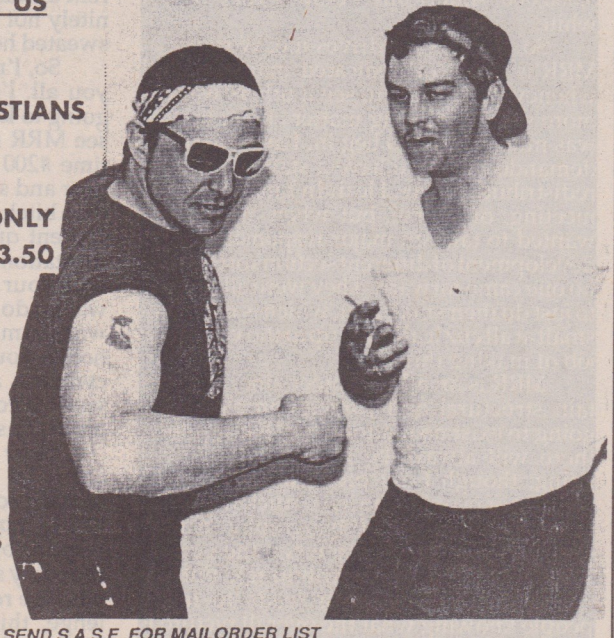

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RADIO ARTICLES

Hello. I thought I would write in to let you know about Radio USA, a pirate shortwave station that I have been a part of for the past 8 years.

To date, Radio USA has been heard in 39 states and provinces in the U.S. and Canada, and Scotland. Also, some of our programming has been aired over stations in England and France. However, our primary coverage area is in the East and Midwest—outside of these areas, our signal is usually weak.

Musically, we feature punk/hardcore music and r welcome any promo records and tapes. Recently, I wrote to a number of record labels, requesting promos, so some of you may already be familiar with RU. Personally, I don't like grindcore or death'n'guts-core, so these types will probably not get played. I'd rather not mention the types of punk that I like best, cuz I don't want to turn off anyone who might send records that we like.

We also dig into politics a bunch at RU—sometimes radical, sometimes not. Our staff ranges in political beliefs, so our editorials, etc often vary. However, some of recent programming has attcked the Gult War, Christmas commercialism, the Federal Communications Commission, and supported environmental groups/activism, pirale radio, hardcore, etc.

Unfortunately, the average shortwave listener is middle-aged and middle-incomed. So, to help keep these people listening, we attempt to make the programming, production, etc as high quality as possible. Because of this, our own high standards, and the fact that only short broadcasts are safe, we spend many hours producing fast-paced, skit-oriented programs that last about 40 minutes apiece. Considering that we've received hundreds of letters, most of them favorable, from our listeners, I suppose that we've been fairly successful. I don't know if we've enlightened anyone, but at least people have thought enough to write.

Right now, we're preparing for heavier activity. So, we're looking for promo records, interviews with interesting people, skits, information, editorials; most anything that people can come up with. I can't promise airplay for every very small and very busy; please understand if our replies to letters, etc. take forever!

Our broadcasts might seem short and shortwave might seem pretty obscure, but our responses recently have been amazing. For example, our last broadcast (which lasted 33 minutes) brought in letters from listeners in 21 states and provinces!

Pirateware is handling t-shirts from Radio USA and a few other stations. They also sell some books on pirate radio for anyone interested: PO Box 109, Blue Ridge Summit, PA 17214.

Our address for correspondence (remember, we can be slow and erratic!) for promos, and "stuff" is: PO Box 452, Wellsville, NY 14895. Thanks to those that have sent in promo records (they're starting to go into the programs). Also, our favorite frequency (and the favorite frequency of most pirates) is 7415 kcs on weekend late afternoons and nights CST. Look for us!

SONOMA'S CABLE ALTERNATIVE

KSUN 91 FM

KSUN, cable station 91FM is Sonoma State University's campus radio station for the last few years, the station's philosophy has been to play and promote primarily alternative music you know, everything from Victim's Family to Ministry to the Replacements. We have several specialty shows including a local show on Monday nights from 8-11 that focuses on a lot of the Gilman type bands.

Currently KSUN is operating only on the cable waves. But we do have dreams of someday broadcasting over the real airwaves.

Anyway, we'd love to have you listening to us. Any band needing some promo, send us some material. Thanks and keep the faith!

KSUN/ Sonoma State University/ 1801 E. Cotali Ave./ Rohnart Park, CA 94928

Hi! My name is Dave Kirchgessner and for the past 3 years I've becn doing an underground/punk/hardcore radio show called "Punk is Dead". It airs on the Michigan State University Student Radio Station WDBM, at 88.9 FM every Thursday night from midnight til 2 AM. I try to play a wide variety of music while still keeping some kind of focus. I don't limit my show to just hardcore, instead I'll Play anything from Bongwater to Prong and even throw in some ska. In addition I try to inform my audience about any underground events and shows and try to interact with and promote the local scene as much as possible. I also try to bring in as many local musicians/scene contributors as possible. Recent shows have featured members from the bands Gone Dog, The Lemmings, False Addiction, Greenhouse, R-Mutt, and Last Laugh, as well as zine editors from Gainsay, Coins for Cans, and Plad Clown. Also I've recently aired phone interviews from such people as Ian MacKaye (Fugazi) and Jeff Pezati (Naked Raygun).

Overall my goal for "Punk is Dead" is to both provide another outlet for the local underground community and expose people to some great music and new ideas. If you are in a band or have a label, any underground/punk material sent would be greatly appreciated. Also if you are in a band or run a zine and want to come on the air and talk about it please contact me and hopefully we can work something out. Finally if you want any information on the East Lansing scene, maybe I can help you out.

David Kirchgessner c/o WDBM/ Michigan State Univ, 310 Auditorium/ E Lansing, MI 48824/ (517)353-4414

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MRR NEWS

SEPTEMBER, 1991

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

Multi-Death Corporations Prepare To Attack Northern Wisconsin

By Tom Coyne

Member of the Indian Treaty Rights Committee and Witness for Non-Violence

Northern Wisconsin and all its inhabitants are in big trouble. The state government is paving the way for big business and multinational companies to control the resources of the Wisconsin northwoods. As of now, over 500,000 acres of private and public land in Wisconsin have been leased to various multinational companies such as Exxon, Kerr McGee, Chevron, Amoco Minerals, Western Nuclear, Union Carbide and others. These companies want to mine the resources with very little concern for the effect of toxic and radioactive waste byproducts on the environment, wildlife, and people.

The multinational companies realize that a lot of resources, such as copper, nickel, uranium, and zinc, can be found in the territory ceded by the Chippewa Indian nation in the treaties with the U.S. government in 1837 and 1842. The Chippewa treaties reserved the rights to off-reservation deer, fish, furbearers, wild rice, and timber in the ceded territory (which is the upper 42% of Wisconsin). The treaties can legally stand in the way of the multinational companies' plans, since mining could damage the environment and disturb the wildlife. Because of that fact, mining could be considered by the courts to be unpermissible according to the treaties (in 1985, the Sokaogon Chippewa and environmentalists stopped Exxon's proposed copper-zinc mine in Crandon, Wisconsin). The treaties could also help with the problem of pulp and paper mills producing mercury and PCB contaminations. "Fifteen papermills in Northern Wisconsin released 30% or 17.2 million tons of all toxins released in the state," was stated in *The Milwaukee Journal*, 5/7/89 (about 112 lakes in the ceded territory have advisories on eating the fish caught because of high levels of mercury, PCB or pesticides).

The state government is doing its best to bring in the mining companies. The politicians in power want to remain in power by creating new jobs and increasing tax revenue. Governor Tommy Thompson believes mining will do just that. The state pressured the Chippewa to sell their treaty rights in order to settle the dispute. The Chippewa turned the offer down. The Secretary of Administration, James Klauser, a former Exxon lobbyist, has been a major influence on the changing of Wisconsin's state laws regarding mining. For example, the redefinition of toxic and hazardous wastes, the reclassification of endangered species, attempts to reclassify high and low level nuclear/radioactive wastes, the phasing out of the Wisconsin Radioactive Review Board, and the planned expansion of the import waste storage and nuclear dumping industry. Klauser wants treaties all over the U.S. to be changed so mining can begin without any legal obstructions from the native peoples. Klauser, as well as Governor Tommy Thompson, want to use the example of the

WISCONSIN Continued Page 2 Col 1

ISRAELI APARTHEID

By Israel Shahak

From Lies Of Our Times

A critical aspect of the Middle East Situation always omitted in the mainstream U.S. media is the racist nature of the State of Israel, which closely resembles the South African apartheid regime, a parallel frequently raised in the Israeli press. Racism and discrimination in the Occupied Territories, which is much worse, is sometimes alluded to in the U.S. press; but racism in Israel itself is never mentioned, presumably to preserve Israel's image as the "only democracy in the Middle East."

In the Israeli daily *Ha'aretz* (February 10, 1991), under the suggestive title, "An Amazing Resemblance to South Africa," Professor Uzi Ornan pointed out that "the discriminatory laws of South Africa - that began to be legislated in 1913 and now are about to be abolished - resemble the discriminatory laws that began to be legislated in the State of Israel in 1948. Who knows when they will be abolished?" The details are discussed openly in Israel but not in the U.S. press. As Ornan indicated:

The ownership of land in Israel is the preserve of the Israel Lands Authority, and in accordance with an agreement with the Jewish National Fund (JNF), it imposes restrictions required by the JNF on the land under its control, which land is not sold but only leased out. This allows officials to decide to whom to lease land, or homes, or a flat in a block of flats, which the Land Authority does by applying a "fundamental criterion," supervised by the Ministry of the Interior: the registration of "religion" and "nationality" in the census. Those registered as "Jews" have full rights in regard to most of the land, cities, and settlements; those who are not registered as "Jews" are barred from owning real estate in most sectors of the country. So the law and the regulations enforce what can only be called "physical separation" both in regard to local individual habitations and in regard

ISRAEL Continued Page 3 Col 1

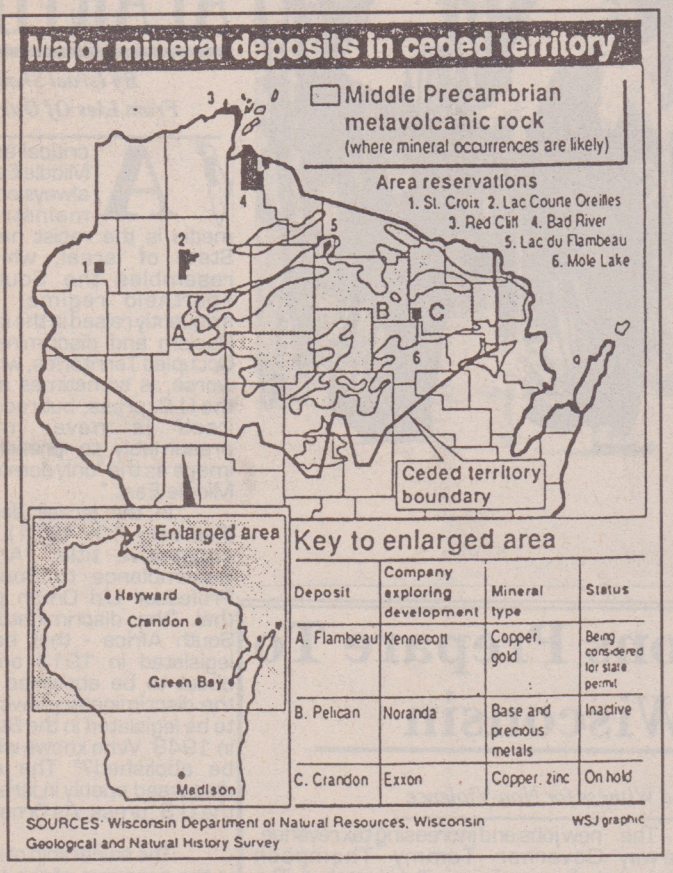
Wisconsin

From Page 1 Col 3

violence at boatlandings during the Chippewa spearfishing season as a reason to change the treaties with the Chippewa. That is the reason the state allows the violence to continue and does very little to prevent it.

People concerned about the environment and wildlife of the U.S. should support Indian treaty rights since treaty rights may be the only legal aspect left to fight the multinational companies who are planning to turn areas into polluted wastelands.

A lot of people and organizations have supported the Chippewa people during their spearfishing season. Mobs of anti-Indian spearfishing protesters (often drunk and racist) have converged on boatlandings when the Chippewa spearfish. Treaty supporters have also been at the boatlandings by the request of the spearfishermen who were being harassed both verbally and physically (Indians have been hit by rocks and have been hit by ball bearings shot from powerful slingshots while they spearfish). Treaty supporters have become a peaceful buffer between the angry mobs of protesters and the Chippewa families at the boatlandings.



Deposit	Company exploring development	Mineral type	Status
A. Flambeau	Kennecott	Copper, gold	Being considered for state permit
B. Pelican	Noranda	Base and precious metals	Inactive
C. Crandon	Exxon	Copper, zinc	On hold

However, the upcoming battle has nothing to do with fish. A lot of the protesters are hurting. Small businesses are disappearing with the coming of multinational hotels, fast food restaurants, gas stations, etc. The Chippewa people are just unfortunately an easy target to blame. The real enemy are the multinational companies and the losers are the small businesses as well as the Chippewa's way of life.

After reading a letter in the *Chicago Tribune* paper, sent in by the Wisconsin Secretary of State, Doug La Follette, I decided to send this little article to *Maximum Rock n Roll* so people would know how they could help save the Wisconsin northwoods, the Chippewa's way of life, and the way of life for all the people owning small businesses in Northern Wisconsin.

Mr. La Follette wrote "Northern Wisconsin is in danger of being permanently scarred by a number of multinational mining companies whose only goal is profit, and whose efforts may irreparably harm the environment and economics of this area." His letter brought up the fact that the governor backs the mining interests in the state, while at the same time spends millions on the tourist industry which asks out of state people to visit and spend their money in Wisconsin. Mr. La Follette suggested that people write the governor letting him know of out of state opposition to mining as well as how the hazards from mining would effect an out of state person's decision on visiting Wisconsin.

Please write the governor of Wisconsin a letter/postcard explaining when mining occurs how that would make you think about visiting or returning to Wisconsin. Imagine swimming or fishing in a lake downstream of one of the following: an incineration waste dump site, a nuclear/radioactive dump site, mining sites storing radioactive byproducts and toxic waste (the Metallic Mining Reclamation Act of 1979 gives companies the o.k. to override local ordinances so companies can store radioactive wastes at a mine). Imagine walking on contaminated ground. Imagine how the beauty of the northwoods would change with the destruction of the trees and wildlife. And just imagine how that clean, fresh air would taste if mining became a reality. If we don't stop the multi-death corporations in Northern Wisconsin, they may come to your own backyard tomorrow.

Please all letters/postcards to the governor at this address:

Gov. Thompson
State Capital
Madison, Wisconsin 53707
U.S.A.

Just for your information, the Chippewa leaders and environmentalists are trying to create a Regional Resource Co-Management Program in Wisconsin which will protect the environment through the Indian treaties with the U.S. government. To learn more of Co-Mangement, please write to the Indian Treaty Rights Committee, 59 E. Van Buren, Suite 2418, Chicago, IL 60605, and ask for a copy of the latest newsletter (any donations for the Treaty Rights Committee would be appreciated - ask for more info.)

Send questions, comments, correspondence to: Tom Coyne, 1944 W. Touhy Ave., Chicago, IL 60626-2324, USA.

Sowing Disorder Reaping Disaster

CIA Radio Station Incited Iraqi Rebellion

By Jane Hunter
From Covert Action Information Bulletin

Voice of Free Iraq (VOFI) began broadcasting on New Year's Day (AP, January 2, 1991). Media accounts said that thousands of small radios were being smuggled into Iraq under an authorization signed by President Bush in August for the conduct of psychological warfare operations. (*New York Times*, 1/19/91) On January 24, ABC's "Nightline" reported that psyops teams from Fort Bragg were handing out radios and leaflets.

Even as he bombed their cities, George Bush called on Iraqis to rise up and overthrow Saddam Hussein. VOFI, a clandestine radio station established by the CIA and Saudi intelligence near Jiddah, Saudi Arabia, cheered on the uprising. Then, on March 26, as Iraqi helicopter gunships quashed the sporadic revolts, the Bush administration said it would not interfere. VOFI continued advocating insurrection. (*New York Times*, 3/27/91, 4/6/91, 4/16/91)

It is unclear why the broadcasts continued. *The Nation* suggested that the administration wanted to grind down the Iraqi government without attaching itself to any particular faction. It is even less clear why transcriptions of VOFI's broadcasts were published in the Foreign Broadcast Information Service's (FBIS) daily reports, available at libraries across the U.S. FBIS reports are distributed by the Commerce Department, but it is widely known and even officially acknowledged that their contents—radio, television and newspaper reports from around the gobe—are translated, compiled and often judiciously edited by the CIA. (*The Nation*, 4/15/91)

Just days after Bush's March 26 announcement of a ceasefire, anyone reading the FBIS "Daily Report" for the Near East and South Asia could discover that VOFI was still on the air. On April 3, as over a million panicked Kurds fled their homes, "NBC Nightly News" said it had confirmed that VOFI was a CIA operation.

Asked April 7 about the reports of psycholog,ical warfare on "Meet the Press," National Security Adviser Brent Scowcroft stonewalled: "I'm not going to talk about intelligence operations but I will say that the policy was consistent in all its aspects." ("Meet The Press," 4/7/91)

A VOFI broadcast two days later suggested that the adiministration was, if not repentant, at least embarrassed: "The revolution erupted spontaneously, without any organization or

VOFI Continued Page 3 Col

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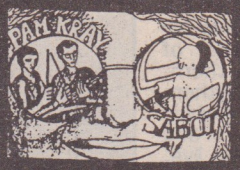

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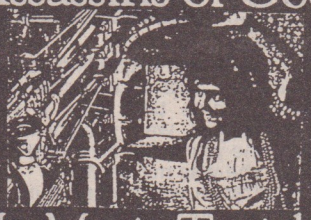

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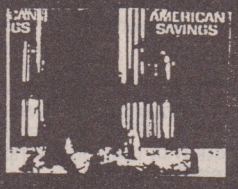

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Israel

From Page 1 Col 4

to the establishment of separate "Bantustans."

As Ornan and others have pointed out in the Hebrew-language press in Israel for many years, these restrictions apply to 92 to 94 percent of the land of the State or Israel (1967 borders). This means that within all that area, the non-Jewish citizens of Israel - and of course all the non-Jews of the rest of the world too - simply cannot live; they cannot rent a house or an apartment, or open a business, unless they surreptitiously sublet it from a Jew. One can imagine what a storm would be raised if such official policy of discrimination were practiced against Jews in some other country.

The racist Israeli land policies are accompanied by racism in many other areas. On February 19, 1991, R. Levi writing in *Ha'aretz* ("When Will Our Turn Come?"), after referring to the regulations of the Israeli Land Authorities, added:

> Birth registration in South Africa (White, Black, Colored, Indian), carried out in accordance with the population census act of 1950, is amazingly similar to the registration of religion and nationality in the birth certificates and Identification Cards in Israel (Jew, Arab, Druze, Circassian, etc.), except for the slim possibility of changing one's entry by converting; but in practice, this is limited to Europeans . . . because an Arab always remains an Arab when it comes to the entry for nationality, even if he has converted to Judaism. . . .
>
> It may also interest readers to learn that no one in Israel can even begin the process of conversion to Judaism without approval of both the police and the secret police.

Levi pointed out that the laws regarding living accommodations in South Africa are also reminiscent of the Israeli ban on Arab workers spending the night in Israeli-Jewish settlements and the rulings of the Supreme Court which legitimize discrimination in regard to selling homes or plots of land to non-Jews. It is the official policy of the Israeli government, carried out through the JNF, to buy houses and land from non-Jews for the purpose of "Judaizing" them, that is, adding them to the lands on which non-Jews are prohibited to live. Alternatively, if a Jew is considering selling private land he owns to a non-Jew, the JNF would pay almost any price to "keep it Jewish."

In the Old City of Jerusalem, the Jewish Quarter is, by law, an area in which only Jews can live, and government funds are constantly being used to buy property from Palestinians in order to add it to the ever-expanding domain of the Jewish Quarter. This racist prohibition is extremely strict; some time ago, a visiting Swedish archaeologist was prohibited from renting for just one year a flat owned by a Jew, simply because she was not Jewish.

The organization which does these land deals is called Heimanuta, a part of JNF, though with considerable government funds. As Gabi Baron reported ("The Mysterious Redeeming of Lands," *Yediot Ahronot*, April 24, 1990), "Heimanuta is trying to get hold of every piece of land that is not owned by Jews." This principle applies both to the area of Israel and the Occupied Territories, although in the latter sales are not usually necessary except in sensitive areas, since confiscation is the preferred method. The JNF-Heimanuta programs actually make Israel in this respect more racist than South Africa. South AFrica divided its area into two (very unequal) parts, one reserved for whites and the other for everyone else. But the officially expressed intention of the Israeli authorities is to acquire *all* non-Jewish property in Israel (and in all Palestine likewise) in order to turn it into an area in which all non-Jews (not just Arabs as is frequently and mistakenly assumed) would not be allowed to live.

It is this racist process which the World Zionist Movement - of which the JNF is a part - calls the "redemption of the land"; i.e., in its opinion a piece of land owned by a non-Jew is "unredeemed," impure and polluted, while it becomes "redeemed" and pure it it becomes owned by Jews.

All this is in sharp contrast to public pronouncements about equality and to the freedom of Jews to live wherever they choose when they purchase property rights in Arab areas or the Christian Quarter. Israeli, like South Africa, prohibits mixed marriages, and there is a social taboo on joint accommodations. True, Levi said, we do not yet have laws for separate toilets and the like but the security situation caused by the continuing occupation may well come to justify such repulsive things.

It is enough to end by quoting Professor Ornan: "What the Jews don't understand is that a state in which all the residents do not have full equality cannot survive in the long run." The American media are not helping the State of Israel or the Jews of the world. Just as it is critical to expose anti-Semitism and to criticize those who cover it up, so too, those who prevent the discussion of Israeli racism are only making things worse.

Even As Millions of Iraqis Were Fleeing Their Country, VOFI Was Urging On The Rebellion

VOFI

From Page 2 Col 3

grouping and without any organized leadership to instigate or steer the mases," asserted a VOFI commentary, aired so that "the people's intifadah against Saddam and his gang should be clearly defined...free from the image which the coverage of some of the Western information media sometimes tends to give it." (VOFI 1500 UCT, 4/9/91, FBIS-NES, 4/11/91, p.17)

April 17, Bush said: "...do I think that the United States should bear guilt because of suggesting that the Iraqi people take matters into their own hands with the implication being given by some that the United States would be there to support them militarily? That was not true. We never implied that." (Excerpts From Bush's News Conference: Relief Camps for the Kurds in Iraq," *New York Times*, 4/17/91)

Dr. Firiad Hiwaizi, a Kurdish expatriate, admitted he was recruited by Saudi intelligence to work for the station, which he said was managed by Ibrahim al-Zubaidi, a former head of Iraqi state radio who had been living in the U.S. Hiwaizi also said he would not have accepted the job without assurances of Saudi and U.S. backing. His Saudi recruiters told him: "we will support you financially, and when the time comes, we will support you militarily." Iraqi opposition leader and former foreign minister Talib al-Shibib said, "This is a CIA-British-Saudi operation." (Barton Gellman, "Kurds Contend U.S. Encouraged Rebellion Via 'Voice of Free Iraq," *Washington Post*, 4/9/91; *New York Times*, 4/6/91)

VOFI might have been a collective enterprise, but it was seldom out of sync with Washington. Following the bombing of the American shelter in Baghdad, it quoted a U.S. military source in Riyadh saying that the U.S. was reconsidering its targets to prevent a recurrence of the tragedy. (VOFI, 1500 UCT, 2/14/91; FBIS-NES 2/15/91)

On April 12, VOFI changed its name: "OUt of desire for increased cohesion of our masses who are opposed to the defeated regime, and to affirm the opposition of all Iraqis to the rule of the despot Saddam Hussein and his clique, it has been decided to change the name of the radio to Voice of the Iraqi Opposition..." The announcer claimed to be broadcasting from Baghdad. At press time in late May, transcripts of the "Voice" were still appearing in FBIS.

People's Park Explodes!

University of California and the "progressive" City of Berkeley team up to remove homeless and restore "safe" neighborhood for upward mobile students

How Many Cops Does It Take To Build A Volleyball Court?

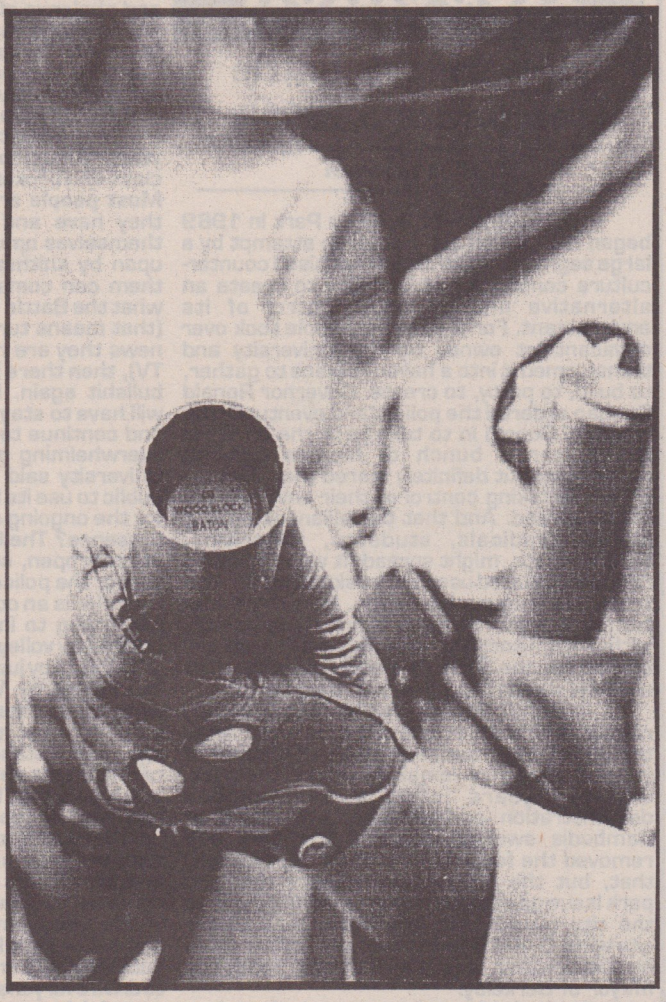
By Paul Dalton

On Wednesday, July 31 at 7:30 am, hundreds of riot police swept into People's Park, in Berkeley, California to section off the park for the construction of volleyball courts. If you are wondering why such a massive police presence was brought in for the construction of volleyball courts, it's because this is the latest chapter in a twenty two year battle over People's Park; a battle that, over the years, has seen hundreds of injuries and at least one death; a battle that, as I write, is intensifying.

It is 2am, on Sunday morning, and I am recovering from a third night of being billy-clubbed and shot at by rubber bullets. In the last 4 days I have seen my friends clubbed over the head with riot batons, choked with tear gas, and hit by shotgun fire while retreating from charging lines of riot cops. Two nights ago, after being separated from the crowd, my lover and I were chased down by six riot cops, tackled and clubbed. I had my forehead bashed into the sidewalk 4 times, and my lover was sent to the Emergency Room for x-rays of her elbow. What has happened to us is typical, and many cases mild.

Like I said, this is merely the latest chapter in a long fight over the Park. In the late sixties, the University of California at Bekeley (UCB), tore down a block of low income housing, to put in a parking lot. This was seen by residents of Berkeley as another attempt by UCB to drive low-income people out of the university area, and met with historic resistance. Over the course of several years every attempt the university made to develop the park, was halted by massive militant resistance. In the spring of 1969, large riots broke out through out Berkeley, as UC called in the cops, and then the national guard, to quash any opposition to UCB's plans. In the course of the riots, a student, James Rector, was shot and killed by police who fired buckshot into the crowds, and at bystanders. Eventually, because the resistance remained so strong, the park was won back. Instead of a parking lot, a real, alive, vital park stands now. But not for long if the University has its way.

Over the years People's Park has grown into a focal point for political movements, counter-cultures, and, most importantly, Berkeley's growing homeless population. It is an open space where the homeless have built a vital cultural center, complete with a free speech stage, a free box, and bulletin board. Although certainly no utopia, the Park has given the homeless a basis of community and strength in a city increasingly controlled by a large hostile university hellbent on overcoming their own 'Vietnam Syndrome"; that is UCB's image as a haven for hippies, radicals, and other assorted weirdos. People's Park has always been a nasty thorn in the side of the mighty University.



This past year the University and the City of Berkeley agreed to a plan to develop the Park into another sports facility for UCB. It is interesting to note that these new volleyball courts come as the University just bulldozed a set of volleyball courts to build a new student hospital because the old hospital is being torn down to build the new Business School. (This business school will clearly solidify UCB's role in this country's military industrial complex. UCB already is the Bay Area's leading military contractor, and operates the country's major weapons lab in Los Alamos, NM). It's as if they were building the new business school on people's park.

Since the plans for the park were finalized, and the City and the University signed a lease agreement, supporters have been busy organizing to defend the Park. The People's Park Defense Union has held planning meetings, demonstrations and concerts all spring to highlight the ensuing battle, and rally support for the Park. We developed a bulldozer alert phone tree, planted new trees, and started building a bathroom. Several concerts were held in the Park, including a 4th of July anti-celebration with Blatz, Spitboy and Screeching Weasel, and a wimmin's concert featuring Tribe 8. Over the past month the homeless population of the park have challenged the UC imposed curfew of 10pm by holding nightly vigils and sleep-ins resulting in numerous arrests.

After several false bulldozer alerts, we finally got word this past Tuesday that they were going to start construction. Over Monday night the City removed all of the trash cans from Telegraph Ave. (they always do that when they anticipate a riot), and the University called its employees and told them to expect a riot the next day. That night , despite increased police harrassment, 100 people held a spirited, all night vigil. We called for people to gather at 5am at the Park to resist the bulldozers.

When 7:30 rolled around only about 300 people had showed up, and the cops moved in easily. They began putting up barricades around a square area where the volleyball courts were set to go in. Despite being outnumbered 2 or 3 to 1, protesters were able to put up significant resistance to the police, resulting in 36 arrests. A break-off march tore down the fences around the burned down Berkeley Inn and another UCB construction site. In that march only one person was arrested. As night creeped in, more and more people began to come by the park. By nightfall several hundred people had gathered to protest the construction. As the crowd grew the cops, which numbered around 500 from all over the state, charged the crowd to clear the park. At this point demonstrators took angrily to the streets, smashing windows, lighting bonfires, and fending off the cops with rocks and bottles. As the night wore on the demonstrators were split into several smaller groups, which reconvened at Ho Chi Mihn park at 10pm where a quick strategy meeting was held. It was decided to march back to the park, and try to take the construction site. Unfortunately, the cops were able to pen us in, and split us up once again. 20 or so more people were arrested, some charged with felonies.

Thursday night saw a tripling of police forces. Police forces from all over the county and state were lined up, like the good little soldiers that they are, on every block of Telegraph Ave., and, unlike the night before, many of them were carrying shotguns and rifles. In defiance of this obvious intimidation tactic, Park supporters took to the streets at about 8pm on Thursday, for a march through downtown Berkeley, and to the Chancellor of UCB's house. The march was loud, but uneventful. We marched back to the Park, and sat around, nervously, as the sun set. Soon after it was dark, we took off on a second march around Berkeley, this time carrying several torches. After about a half an hour the cops surrounded us and moved in to make arrests. We were again split into many smaller groups, and chased by the cops. This is when I was attacked by the cops. It is interesting to note that neither my lover nor myself were arrested--only beaten up, and then let go with threats not to return. As I was stumbling to the Berkeley Free Clinic to bandage my bleeding forehead, I heard shotgun fire from

Continued Page 5 Col 1

PARK From Page 4 Col 3

several locations. When I got to the clinic I learned that the cops were firing rubber and wooden bullets into crowds of protesters. This was confirmed when I went to the emergency room with my lover. There was a woman in the ER that had been shot twice in the leg by these wooden bullets, and possibly once in the head.

I want to mention here that I have been politically active for a long time. I have been involved in countless demonstrations and more than a few police conflicts. This, however was new to me. My best friend was out medicing that night and was shot at by police. The next day they claimed that the bullets were always shot at the ground so as to ricochet and hit the demonstrators on or below the knees. This is a load of crap. Several of my friends were hit that night and since. Most of them have been hit above the waist, and the T.V. news even showed the cops firing directly into the crowd.

The next night was more of the same. A peaceful march was penned in by several hundred riot cops, who then allowed groups of four to leave at a time, and then opened up with more shotgun fire as people were standing around in small groups. More injuries were reported, including a medic from the clinic who was beaten by cops as he tried to assist an injured demonstrator.

For a third night tonight the cops have used shotguns and now, tear gas, to disperse a peaceful demonstration. Tonight I spent as a medic rather than a demonstrator, as I am still recovering from my head injury. Several of my friends were hit tonight, and they seem to be using a new, heavier kind of wooden bullet. Another medic was hit in the head with a wooden bullet as he tried to treat a man who had been hit with a rubber bullet in the testicles. It seems that the community of Berkeley is finally seeing what is going on here. As I sit here in the Clinic writing this I am listening to a call-in show on KALX, where people are talking about what they saw tonight, and over the past few nights. The response is overwhelmingly for the park. Even UCB students, who, to say the least, tend toward the conservative to at very least apathetic, were outraged by what they saw. I think, I hope, that the tide might finally be turning our way. We'll have to wait and see.

People's Park means a lot of things to a lot of people. For those who think that we are simply fighting for a symbol, you are wrong. The park is a symbol. In 500 years on colonization, oppression, and brutilization it is one of the only pieces of land that has been taken back from the masters. For that alone it is worth fighting for. But it is much more than that. It is home for some of the most marginalized, and disenfranchised people in this country. It is a free space, in a city and country sorely lacking in any kind of freedom other than the freedom to exploit your sisters and brothers. It is a place where people can get food, clothes and support while living on the street. It is truly a people's space.

The University does not plan to stop with volleyball courts. Eventually they plan to build on the entire area, and drive the homeless and disenfranchised out of Berkeley. We will not sit by and let this happen. What the past few days have shown me is that people are willing to put up a fight, and will not be easily intimidated by brutal violence. Nightly marches, and actions are planned, and several lawsuits are being prepared; one class action suit filed by Telegraph Ave. merchants against the University for loss of business. The mayors left-liberal party is on the verge of splitting in half, and the ACLU is protesting the use of ammunition against peaceful demonstrations. One thing is for sure, it's our park, and we plan to keep it.

Twenty Two Years of Rebellion

How today's battle compares to 1969's

By Tim Yohannan

The Battle of People's Park in 1969 began not as a battle, but as an attempt by a large segment of the disenfranchised counter-culture community of Berkeley to create an alternative and to take control of its environment. For 2 months, people took over a vacant lot owned by the University and transformed it into a haven–a place to gather, to build, to party, to create. Governor Ronald Reagan ordered the police (and eventually the National Guard) in to take back the land. He didn't fear a bunch of hippies building something, but definitely feared that the idea of people taking control of their environment might spread. And that the alliances among hippies, radicals, students, minorities, teachers, etc, might spread. It was the same rationale he lated used as President in reaction to the Nicaraguan revolution. He did not fear some impoverished Central American country with a semi-socialist economy–he feared the spread of the idea of people seizing their national resources to use as they want.

What ensued was months of bloody rioting. In the short run, Reagan won. After thousands of arrests and an equal number of injuries, the fence remained around the park. But two years later, a spontaneous demonstration against Nixon's bombing of Cambodia swerved towards the park and removed the fence once and for all. Not only that, but the progressive alliance that the park issue galvanized began electing people to the city council, and eventually took power city-wide. One of the first councilpeople elected by this coalition was Loni Hancock, today the mayor of Berkeley.

And she represents what has changed since then. It is her administration that has brought in the cops from every surrounding community, that has authorized the use of rubber bullets. How could she find herself doing exactly what her reactionary enemies were doing to her back then? It has a lot to do with the general conservative swing of the whole country, the progressives degenerating into propertied yuppies, the rationalizations that lead to massive mental gray areas, the "fear of crime and drugs" that the homeless generate.

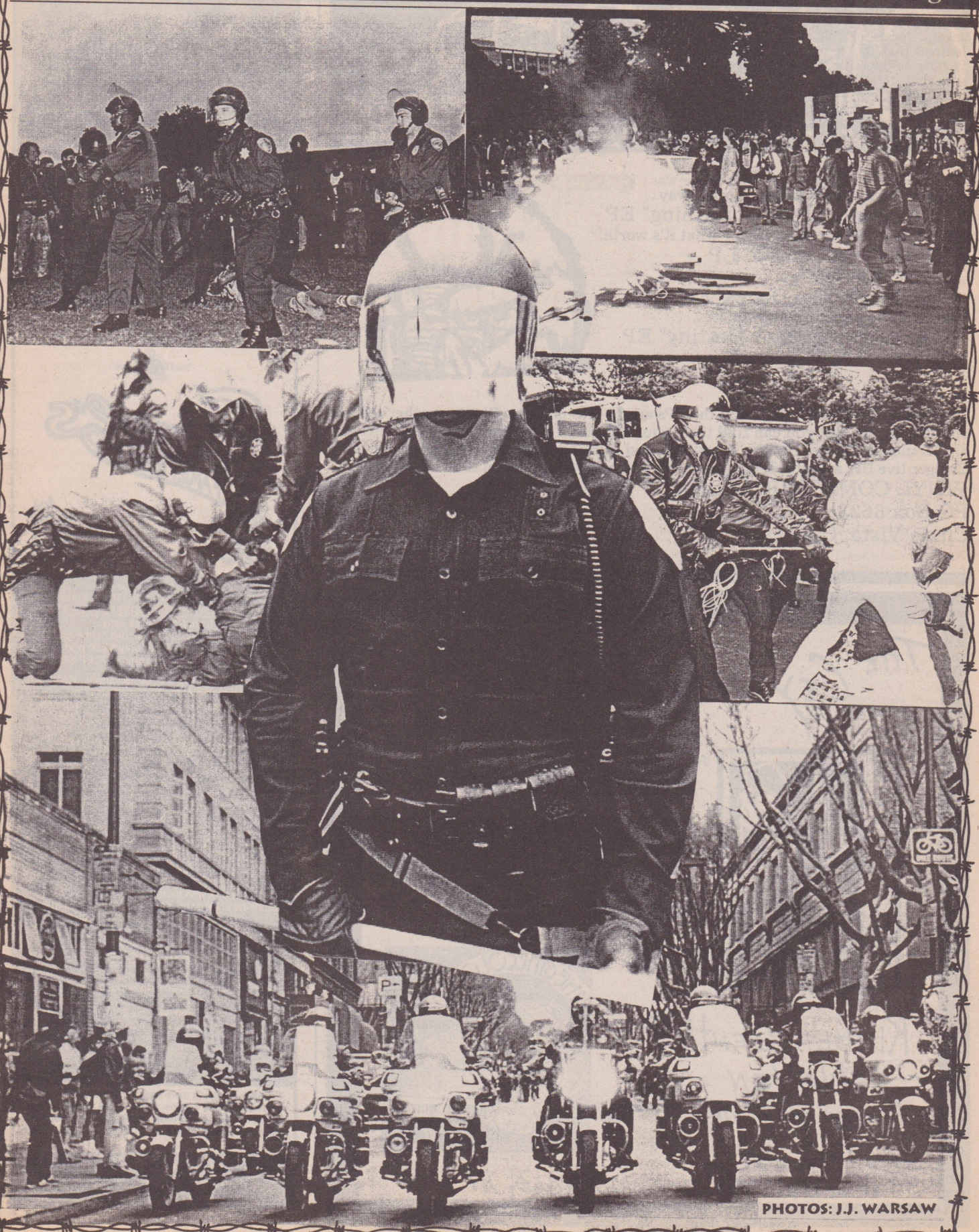
You see, today's People Park is largely inhabited by the poor and homeless, broken people and runaways, hippies, punks and minorities. They aren't creating anything new there, but they are using the area because it's all they have. They aren't pretty or idealistic, but they've been swept under the social rug everywhere else, so this is their last stand. It is much harder for them to rally support from the "liberal" community because people are sick of crime and panhandling. But there's nothing like a confrontation to cut through all that grayness of the Nixon-Reagan-Bush years.

I went back to the Park to see what was going on. On one side, I found street blacks and counter-culture types all getting along. I saw some people from the original Park battles talking with young kids. I saw people communicating with anybody they could--all the bullshit barriers were broken down by common interests and needs. That comraderie contrasted sharply with the robocop mentality that the men in blue (and khaki) displayed. A lot of intimidation, a lot of military formations and phalanxs of riot-equipped cops laying into anybody who dared look them in the eyes. Just big, mean looking motherfuckers who looked like they just couldn't wait to get you alone somewhere. It was no contest, and very obvious which side humanity stood with.

Society has gotten harder over the years. Reaganomics has smashed the middle class and broken us further into rich and poor. Most people are scared of losing what little they have and get very defensive, leaving themselves open to having those fears played upon by shithead politicians. But if some of them can come out and see for themselves what the Battle of People's Park is really about (that means turning off the incredibly slanted news they are receiving in the papers and on TV), then there is a chance to cut through the bullshit again. It means the demonstrators will have to stay in the streets for a lot longer, and continue to show restraint in the face of overwhelming police force and violence. The University said it was too poor to allow the public to use its libraries, but how can they pay for the ongoing costs of such a massive police presence? The City says it's too poor to keep schools open, so how the hell can they afford to foot the police occupation? (And yes, south Berkeley is an occupied city). They say they are just trying to implement their agreement to build a few volleyball courts, which is laughable because they just recently tore down two such courts nearby. What they want is to reassert control over the park, to break the remaining spirit of what that park represented years ago, but instead what they have done is to rekindle that very same spirit. The homeless won't go away, the counter-culture won't die, and even if the "authorities" get the upper hand militarily at the moment, in the long run they will lose again politically. The alliances and friendships being forged there today will continue to grow if the pressure can be kept on them economically. I was quite surprised to find a few people from where I work hanging out at the park and resisting the police attempts to drive everyone out–people who I had assumed were fairly conservative. I think a new political movement is being fashioned, and it has the potential to burn off those gray cobwebs we've accumulated...and that will bring all the issues at hand into very clear focus once again. We can then attack the causes of crime, poverty, racism, greed, drug abuse, and isolation–and not turn our frustrations and fears towards the cosmetic removal of the symptons of our government's failed policies. *True* democracy, equal opportunity in education, housing, hope, and in sharing the planet's wealth–these are the food upon which people's souls can feed. People's Park really does live. Amazing!

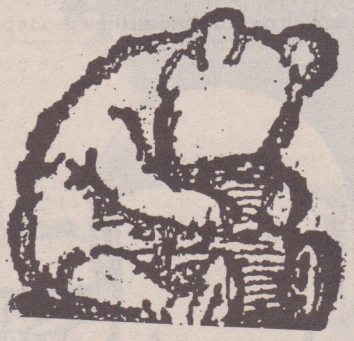
Best chants of the week:

"Bad cop, no donut!"
"New world order, same old shit!"



PHOTOS: J.J. WARSAW

CRINGER SUCKS!



But here's a list of our records anyway...

"Time For A Little Something" EP
The latest and the greatest for what it's worth.

"Tikki Tikki Tembo" LP
And not "Riki Tiki Tavi".

"Zen Flesh, Zen Bones" EP
More peace punk for your dollar...

"Perversion Is Their Destiny" EP
Our 1987 debut. Uh, yeah...

The EPs are $3 plus postage and the LPs are $6 plus postage. We have other records on other labels. But you can find them yourself. Did I mention other great releases on VC such as Drone, Heroin, Apostates, and Burning Bush? Also coming soon are a Cringer live EP, a new full length album, and some compilation that Lance did.

VINYL COMMUNICATIONS
PO Box 8623
Chula Vista, CA 91912

The Gynecologists present:

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AND
"Various Moldy Turds"
13 songs on cassette
$5.00 ppd

-and-

"Kinder, Gentler"
Nation
6 songs on 7" vinyl $5.00 ppd

Gyno Products
32 A Laveianan Ct. Martinsville, IN 46151

HULLABALOO
"Dead Serious" 12"/cass
Boston's grunge-meisters spew out 6 more cuts. $6.00 ppd. Out on CD with "Beat Until Stiff" LP as bonus $13

DRUNK SINCE NOON

Earl's Family Bombers

Still available in limited supply:

HOUSE OF LARGE SIZES / TREEPEOPLE 7" EP
Noise from Nowhere#6 split
Two great bands, one great record. Lime-green vinyl available by mail order only $3.00 ppd.

TREEPEOPLE "Important Things" 7" EP $4.00

DATURA SEEDS "S & P '69" &" single. Remixed version of the hard-pop classic plus a non-LP track, "D.A. Pop" on salt and pepper vinyl while they last! $3.00

BHANG REVIVAL/HULLABALOO 7"
Chicago meets Cambridge in a battle of the sexes. Limited edition on color $3

HOUSE OF LARGE SIZES
"Heat Miser/One Big Cake" double-play 70 minute CD $13 postpaid

JACK ENDINO "Angle of Attack" LP/cass
infamous Seattle producer and SKIN YARD guitarist collection of solo recordings.
$7.00 postpaid

SLOPPY SECONDS "Destroyed"
Hoosier punk with more hooks than your pappys tackle-box! LP or cassette for $7.00 or CD with 16 page booklet for $13.00 postpaid

COMING SOON:
ZERO BOYS
"Vicious Circle"
Compact disc with bonus tracks

and volume 8 of
Noise from Nowhere
with
RANCID HELL SPAWN and the FELLS

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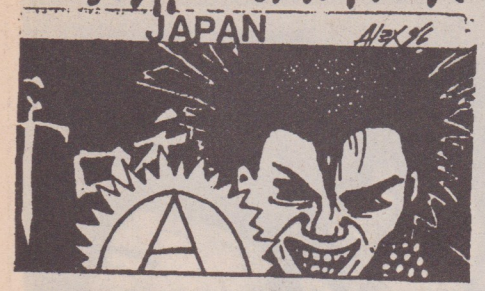
Scene reports



Yo all, Roger here. No, I haven't moved back to Japan, I'm still in Arizona . It's just that I haven't been able to get out and into the scene here much due to various social dilemmas, (primarily working day to day just to stay the fuck alive, diatribe forthcoming) and besides, my camera's broken. Can't turn in a scene report without photos, can we?

This time around it's back to Japan with some second hand news I've gotten from my old friends and cronies. Thanks especially to Yumikes, Jun Doi, Sean Price and Kazushi Nishizawa (a.k.a. 8ch) for all the info and photos as well.

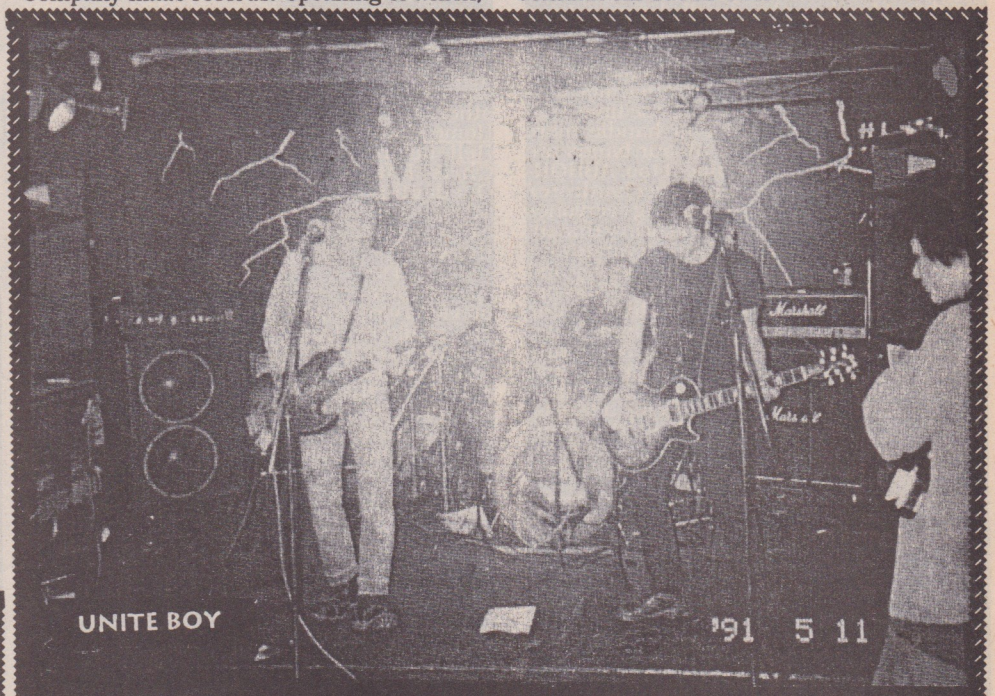
NUKEY PIKES bassist Nori has teamed up with ex MINK OIL (r.i.p.) guitarist Hatchan along with Nobuhiko (cutie) Kiuchi and the old SLUM PIRATES drummer whose name slips my mind at the moment. Their new band is now called RUNNING CHICKENS, sometimes called RUNNING CHICKENS FROM HELL. At times their music reminds me of TAMA with a distinct Japanese feel to the melodies. You out here in the western part of the world should think of Cringer with raspier vocals. Oh, and all oriental, not just Lance. Yes, you got it alright, I'm talking pure pop music, enjoyable as fuck I might mention too. The reason I know this is from hearing their demo tape. Thanks much Hatchan!

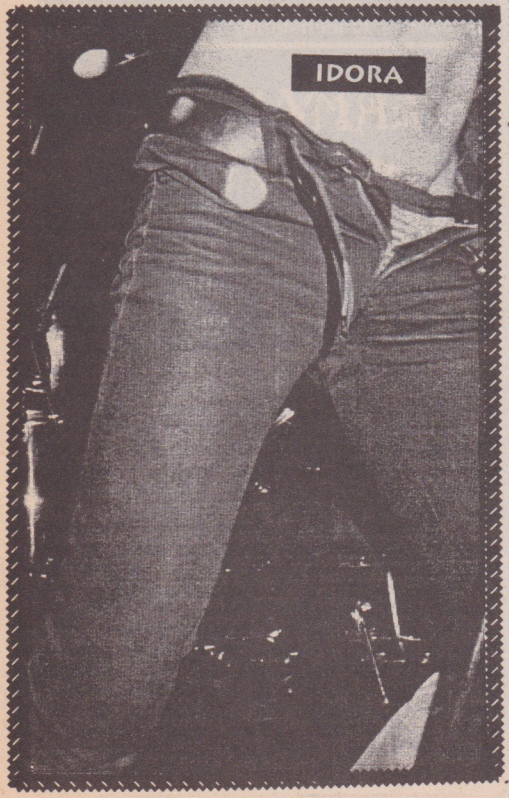
I don't know if Saitama's TERROR broke up or not, but the singer is now drumming to the tuneful oi and ska of UNITE BOYS. Now I know how some out there reading this might generally assume something like "oi + skinheads = violence, ignorance and racial hatred." Not so in this case. Well, I suppose in some quarters, such as Osaka, the city that gave us BULL THE DOUG and HUMPTY DUMPTY. I'd just assume that these patriotic fuckheads go and join any number of uyoku ultra nationalist groups. Then they'd have underworld yakuza money as well. That's a whole other ball game however. Very few Japanese hold much respect for these groups anyway.

A bit of bad news now, it seems that all record pressing plants have (or will) shut down. The CD revolution (?) hit Japan hard, and so most indie labels that can't afford it will now more than likely fold. It's either that, or have records made elsewhere. For some time Selfish records had all their goods pressed in Korea, but with the customs taxes and all, Mr. Okamoto figured it would be easier to press domestically. I can't vouch for what anybody plans to do about it all, but anyone here in the west who wants to help, please do.

IDORA are still about, kicking more and more ass with their powerful hard core. Most of their latest recording can be found on MCR Company made records. Speaking of which, MCR now has branch offices in the UK and the US . Here's all the addresses: MCR Company (main office)/ 157 Karmiagu Maizuru/ Kyoto 624/ Japan... and in the UK, contact: MCR Company UK c/o Mike Foster/ PO Box 1313/ Bath BAl 3TJ/ UK... for those of you who care to deal in dollars, write: MCR Company USA/ PO Box 440324/ Aurora CO 80044 USA.

That pretty much brings what feeble news I have up to date, so I might as well end by making a plug for a dead band, SIC. Good quality tapes of SIC's last show from late 1989 are available from me for $5.00 each postpaid to the world. Only 300 numbered copies have been made, and I only have about, 100 left. If you were into SIC, then I urge you strongly to get a hold of this tape. That's it, thanks for listening. If I had more news, I'd pass it along. Please remember though that it's kind of hard to write a scene report being an ocean away from the actual scene in question. Laters...
Roger Armstrong/ 8605 N 59th Ave #2009/ Glendale AZ 85302 USA





Scene reports

Howdy MRR peoples, Heather from Humans In The Mushrooms Field 'zine here to rave on about the latest happenings in Brisbane city. The Gulf war brought it's fair share of anti-Australian involvement protesting and subsequent arrests (this is Queensland after all!), but it's the same all over so I won't go into details. The scene here is picking up really well. The regular watering hole of the hardcore/punk/metal/thrash peoples of Brisbane has finally let us put our own Friday night gigs on upstairs and so there's bands playing regularly (nice change), being put on by people into the music and not the money. Other bands in Australia who wanna holiday and gig at the same time drop me a line 'cos we're keen to handle more interstate gigs. Practically all our bands are doing something at the moment too. ABHORRENT are a relatively new crossover hardcore/death metal outfit who are blowing everyones minds with their totally cool and heavy thrash. They've already suppported an interstate tour with FROZEN DOBERMAN from Sydney and are set to do big things. ALIEN VIRUSES are gigging more often (guess I can't stop whining now!) and are sounding bigger and better than ever, they've just released a 30 minute demo Planet Ford, studio and live tracks that comes with a booklet for $6 ppd (Australian dollars) or $7 ppd overseas c/o my address. The demo is definitely worth getting your hands upon. ANGER IN MOTION have broken in a new guitarist, Steve is back on drums and they'll be playing again probably before I even get this thing typed! Their 11 song demo Reverends & Rednecks (sticker and booklet included) is still available for $6 ppd or $8 overseas, studio quality, also from my address. BLOWHARD have sadly lost their trumpet player but are still gigging and released another 7" ep Home Made Hell before Chris left. One day this band will dominate the world!

The ep and their previous vinyl (one 7" single and a 4 track ep) are available from 74 Sunnydale St/ Mt Gravatt/4122/Q.L.D./ Australia (add those last two bits to all the following addresses). EDDIE BONDI AND THE SUN TATTOOS and RAMPANT SCABIES have released a split LP, punk as fuck. Write to Adrian "Eddie Bondi" c/o 81 Pioneer Rd/ Sheldon, for more details. FAT are another new band who have played a couple of parties and are over the top! Kind of Fugazi with speedy bits and brilliant drumming, some promo studio stuff has been recorded but I' not sure of any details. Write to Matty/ 63 Heidelberg st/East Brisbane/ 4169. JOLLY PECKERS sound wild these days, they're playing quite regularly and I hope they'll release something real soon! THE MADMEN have released another 7" Cool Kind Kid on swirly colored vinyl, they begin a tour of Queensland soon and are rumored to be relocating in Sydney. They have two other singles and one 12" ep available from Stone Groove records c/o PO Box 653, Wooloongabba, 4102. KRUD are another relatively new band who play SubPop/Mudhoney type grunge, I've only seen them once but they definitely rocked! NORTHWINDS have broken in a new bass player and do their return gig with A.I.M. mid March, a demo is in the conversation and death metal and thrash heads with a sense of of humor should drop them a line c/o my address 'cos they're big fun! T.O.S. have just release their demo and are sounding great, it's called Brainwashed and is available from from 25 Claudette St, Brighton. EWOK ZOMBIES FROM HELL are as heavy as can be, a bit of everything, from metal to punk and funk! Their Demo From Hell is awesome and comes with a booklet etc, from Dave/ 38 Warrender St/ Darra, and last but not least, WAY COOL JUNIOR have been playing their groovy thrash pop a fair bit lately but I'm not sure about any releases yet.

A new zine has sprung up since I last wrote and it's fab! #1 of Who Spilled The Milk was a great mixture of local and other music interviews etc, (a Bris-core zine) available from Terry/40 Marong St/Sunnybank Hills/ 4109. Number 4 of Humans In The Mushroom Field (the fuck war edition) is around at the moment too. Terry and I will be combining efforts in early May so hopefully that zine Which Human Spilled The Milk In The Mushroom Field will be into it's second issue by the time this is being read. Other Brisbane zines which should have new issues out by now are Angry Citizine (my fave!) c/o Dave Shadow/ POBox 564/ Mt Gravatt/4122, and A Piss In The Ocean c/o Borgy, POBox 176/ Paddington/4064. OK that's about it I guess, I'm really looking for other zine people out there who are interested in trading their mags, anyone who's keen to write, swap gossip and music, my mailbox is getting bored! And finally bands, and the rest of the world, please send bios and shit to contribute for the zine 'cos I'm desperate for your views!!! Love'n'hugs, Heather/9 Hardgrave rd/West End/4101/ Queensland/ Australia.

Hello and welcome to another scene report on what's going on in Germany. I haven't seen a report about Kraut-bands in a long while, so I thought I should sit down on my butt and tell you something about them. And of course I'm going to give you MRR readers some information on the political situation here in good ol' Germany.

The real outstanding "problem" nowadays is more economical than political. I'm talking now about the immense costs of the German reunification. The pictures of happy and laughing people on TV who were dancing on the Berlin wall are gone and now we're back to normalcy. The biggest problem at the moment is to switch over the ex-East German communistic led economics to the western capitalistic system. Most of the old ex-east factories had to be closed because of inefficiency and the environmental killing effects of these factories. But if you close hundreds of

factories, you have to offer these people other jobs - and this is the real problem here. See, on the territory of the ex-west live about 80 million people, where we have an unemployment rate of 9% (or 1.7 million people) - and the ex-east has just 16 million inhabitants, but right now they have about 2 million unemployed people, with the tendency of a rising rate. The West German industrialists are mostly pretty shy or reserved concerning investing money in the east. They see it mostly just as a market for their own products, which means lotsa good selling. The tendency is that the people in the west still get richer and richer while there will be a total stagnation in the east.

Another really bad aspect of the reunification is the rising number of racist actions in the east. I'm talking now about young kids, who are attacking Polish people who are coming now on visits to Germany (since April 1991 the Polish are allowed to visit Germany without any kind of visa) plus they're attacking all those foreign workers out of socialist countries who got sent with work contracts to East Germany. The east lacks a left wing opposition like we have here in every bigger west town. Once there shows up a bunch of right wing assholes, you can be sure there will be some anti-fascists who'll show them what they think about their retarded and stupid nationalism. But the whole east has almost no experience of how a democracy is run, so we have to give them some time to understand and grow with the new situation. But you can be sure that we'll continue to take a strong stand against any kind of racism.

Ok, what's new on the music-side of things? Well, the hell is going on, I would say. There were so many American bands here on tour, so that I almost missed out on any new German bands. But lately I saw a good amount of new German bands, plus I got some really cool German records, which surprised me a lot. You just turn around for a second and suddenly you're drowning in a sea of new good bands. Does anyone remember the UPRIGHT CITIZENS? The band who toured the US back in 1985 and who had an LP on BYO? Well, I just saw them last night and they really blew me away. They changed their drummer and their lead guitarist, but for the better. I would say they've got now a decided Social Distortion (mid-period) touch. They'll have a new 4 song live 7" in May and a new studio 7" entitled Change of the Guards in August. This studio 7" will be (unfortunately) just available in Spain. U.C. has still a lot stuff for sale (even cheap!), so you can drop them a line at: Anton Kunze/ Im Springfeld 31a/ 4250 Bottrop.

Hey, what do the SPERMBIRDS, 2 BAD and ANKRY SIMONS have in common? Yes, I know, it's a strange question, but the answer is Lee Hollis. He's singing for all three bands. No doubt that the SPERMBIRDS are one of the finest hardcore bands nowadays in Germany. They've got the sound and the quality, which made them very popular here in Europe. Their last year's LP Common Thread was an example of sheer power. It's really amazing to watch them become better and better with each LP. Lee's second band, 2 BAD, is doing now a lot better, too. I would describe their music as more experimental, jazzy or rockish. I won't dare to say that they remind me a little bit of No Means No, as Lee would kick me for saying that. Just give a listen to their new LP, Idiot Tree and figure out by yourself what they sound like. And the ANKRY SIMONS are just a fun and studio project only, where the lads are taking a piss on the Angry Samoans. The ANKRY's consists of members of the aforementioned bands, too, and they have a real fun 7" for sale. All of Lee's new stuff can be purchased from X-Mist Records/ Bulerstr.5/ 7277 Wildberg.

Another band which really blew me away is GUNJAH from Berlin. They just released a three song cassette this year, of whom most say they're a wild version of what Bad Brains is doing. If you're into this style, then you should check them out. No shitty recording, I have to add. Big 24 trax recording, which makes bands like Leeway or Biohazard look like sissy's. GUNJAH's address is: Jorg McGlynn/ Oranienstr. 197/ 1000 Berlin 36. Another new and promising band is CURSED from the south of Germany. They started out in early 1990 and they played lotsa shows together with well known bands. CURSED consists of an international team, as these folks come from Germany, Yugoslavia, Hungary and the USA. And finally they just released their debut LP Rhapsody: Michael Suldinger/ Birkenweg 7/ 7340 Geislingen.

Now let's go north, to Hamburg, to be exact. The shooting stars out of Hamburg are NOISE ANNOYS, who toured Europe in '89 with Bad Religion; and right now with the Dickies. After their debut LP in '90 they released early this year the Watch Out 7" on the small Vince Lombardi High School-Record (they deserve an Oscar for this name) label. And now they released their new LP, Third Try, on Virgin records. They're the most melodic band in Germany!

A band out of the autonomous scene is SCHWARZE FEUER (Black Fire), who are involved with various autonomous actions here in Germany. But I have to separate my description of the band from the band's political activities. I say that as the band is no remake of any Crass, Crucifix or Nausea-type of band. They use a slight metallish influence, but only for the good. When you're listening to their Green Dragon 7", you'll know what I'm talking about. Their lyrics are more of the intellectual side of things; and along with some emo melodies this bands makes it a

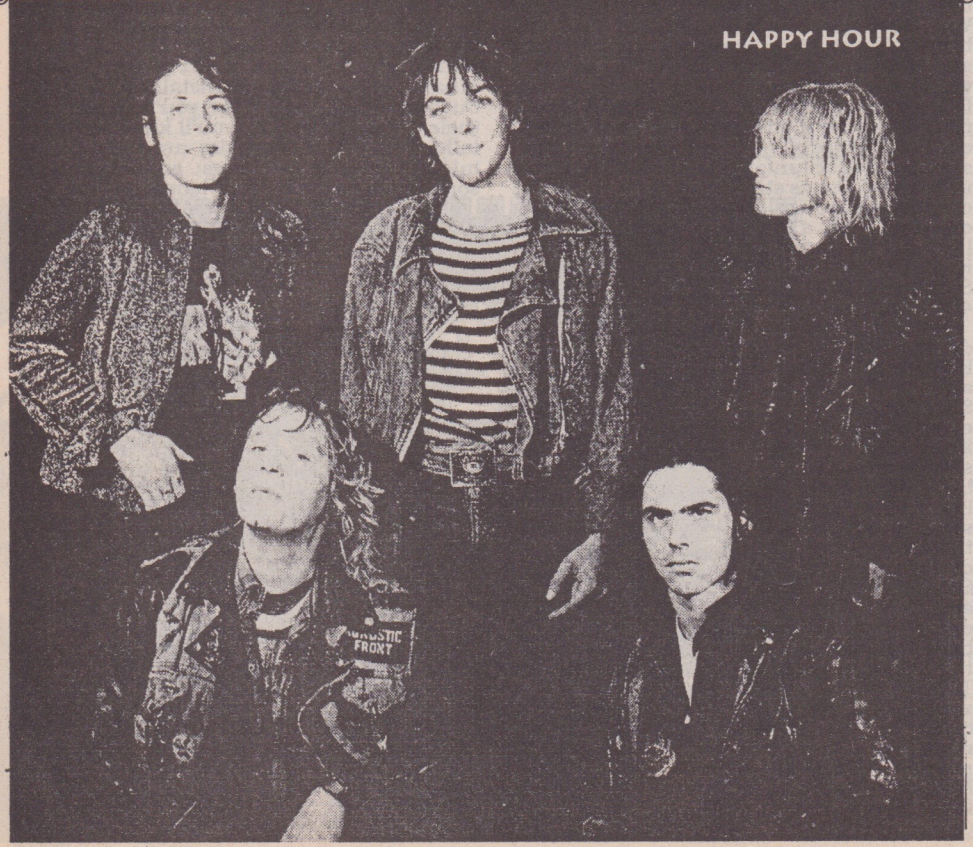
pleasure listening to them. You can reach them at: Milo/ Köpenickerstr. 183/ 1000 Berlin 36.

Now I'm coming back to my area, which is located in the middle of Germany, called the Ruhrgebiet. It's where the UPRIGHT CITIZENS are from, too. For quite a long time it seemed like we didn't have any good bands left, after bands like TU-DO HOSPITAL, HOSTAGES OF AYATOLLAH or UNWANTED YOUTH broke up. But now I'm glad that there's a new generation of bands who are doing very well. For example there's MISERY L.C., who are pretty young. They just released a 4 song studio cassette, which sounds like a blend of hardcore meets some sort of Faith No More. Their address is: Alex Schwers/ Luggenholscherl4/ 4390 Gladbeck. Right now in the studio is HAPPY, BUT HOW?, recording their first LP. Please don't mix up this band with the Norwegian band Life, But How To Live It? They've got nothing in common, OK!?! HAPPY, BUT HOW? reminds me a lot of bands like Englands H.D.Q., but some of their songs have a guitarish sound. Their address is: Micha Schmidt/ Vestischestr.6/ 4650 Gelsenkirchen-Horst.

The SPACE MONKEYS already have an LP, and come along with some sort of TequilaHardcore (Wot?) ... anyway, they've got a damn good drummer, and together with an ex-peep show d.j. on vocals they're jamming out some hot tunes. Daniel Kölle/ Lambertistr.1/ 4390 Gladbeck. On the way of releasing their first LP are the HALLRAKER. Yes, sure they got their name by one of the Descendents songs, but their sound is a little bit different. The three guys were formerly in a sorta 60's bands, but this influence worked out for the good. Some tunes remind me of the great early AC/DC songs, while others are real rocking hardcore tunes. Frank Fischer/ Forsterstr. 25/ 4200 Oberhausen 11.

A last band out of my area whom I want to mention here is WARSHINGTON from Marl. They've got, besides the great name, a really interesting sound. Black Market Baby and some other old US band come to my mind when I listen to their songs, even when a few songs are coming along like Ramonesque punk songs. Tom Marshall/ Hernerstr.143/ 4350 Recklinghausen.

Down south from Munic, Bavaria are coming two interesting bands. We've got here in Germany an AC/DC and Motorhead revival, so a bunch of weirdos came together and formed a band called AD/AC MOTORWELT. Sure this name is piss take on both bands, as the AD-AC is for Germany what the American Automobile Association is for America. And the Motorwelt is the monthly magazine of this AD-AC organization. And the title of their LP? Well, after Motorhead entitled their last LP 1916 AD/AC MOTORWELT had no other solution than calling their LP 1328. For you all who are into that kind of fun I'm going to give you the address where you can purchase this LP: General Winter Records c/ o Marc Feiler/ Dahlienstr.27/ 8011 Vaterstetten.



The other interesting band out of this area is the NOTWIST, who recently released their debut LP. Their music lives from the contradiction of the melancholic sounding voice and the very aggressive sounding drums, which comes along with a sometimes psychedelic sounding guitar. All in all an interesting mix, which caught my attention in a big way. Markus Acher/ Kohlwinklstr.18a/ 8120 Weilheim.

Ok, now, to some more well known bands; both hail from Berlin. First there is HAPPY HOUR, who consists of members of various well to semi-known HC bands. Their thing is the Rock-Hardcore sound, and they're doing it very well. By the way they recorded their first LP, The Handyman, at Westbeach Studios in Los Angeles; and the cover artwork was done by Robert Williams, who already worked before for Guns'n'Roses. But don't think that HAPPY HOUR is now of the same kind like these wishy-washy metal bands. HAPPY HOUR still's got the integrity and attitude, plus they're always playing the HC-clubs up and down in Germany. Besides that their vocalist David does the Destiny-tour booking; for example for No FX earlier this year and right now for Bad Religion. One of my fav bands, I have to add.

Another very popular band is JINGO DE LUNCH. Some people out of the so-called Hardcore scene are calling them traitors, as

Hi Tim -
Thanx for the single -- I read some reviews and was hoping you'd send me one. Big improvement over the tape. Wish I could record 'em but I'll be doing precious little of that for the next 8 months due to Skin touring etc. Maybe See you in September perhaps ..... Say hello to Andy for me, and to Mark also. If you put out a Psychic Not single I'd be tickled to get one of those too.. I still have a tape they gave me in '89. (Gina from the Dirt fishermen mentioned them to me a few times recently too.) Anyway this Humorgod single rips and is cool. The 4th Skin Yard LP "1000 Smiling Knuckles" will be out in August -- Daniel House is out of the band.. and is running C/= full time but we got a new bassist and immediately wrote our 5th album already so it's cool. See you -- Cheers! JACK

HUMORGOD "AMBER" 7"

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A third record will be available Free at upcoming shows. We hope to maintain a free policy, contributions appreciated, so help if you can.

We hate to do this but, just to show you skeptics this isn't some piece-o-shit and not worth paying Ma Bell here's some reviews . . .

Jam Rag
"Speedballs—to a fast and tight to be by musicians who are on the drug

Slug & Lettuce
". . . High energy real h/c. Fuck Sick Of It All one worth checking out."

Flipside
"3 really good punk h/c Flying drop kicks to the kidneys . . ."

Buzz
". . . A ferocious band that probably sent the roaches scurrying for cover at CBGB's. . ." (. . . we did get kicked out.)

Abcess
". . . really good speedy h/c with better sound than most N.Y. Bands, I'd check into it."

Ben Is Dead
". . . this N.Y. Band is to the damned what Harry Conick is to Frank Sinatra . . . these guys have a future."

MRR
". . . this is an OK record if you like h/c, Punk." (Well one review has to suck.)

THIS ONE'S NOT.

But . . . profits from this second record are being used to help re-invigorate the L.I. N.Y. scene. And how the fuck are we doing that you ask . . . by renting venues for bands from around the country to play at, by donating recording time to local bands who can't afford to make demos, by operating as close to non-profit as possible and with people really interested in music. Ordering from this ad gets you a . . . (Sorry. No COD's Yet Conceal your cash!)

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2 Sides logo on front
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One size x large.
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Hey . . . 2 Sides

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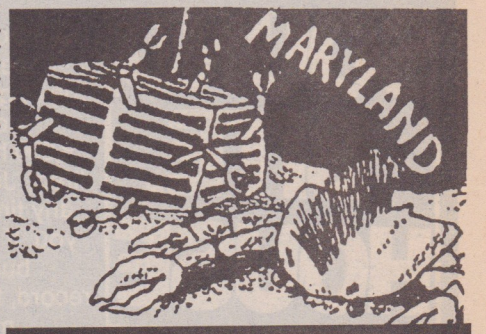
they took the chance and signed to a major label. Their shows are mostly well attended, and their last LP (1990) sold like in quantities of ten thousands. You might call this a sell-out, but I always enjoy to see if any of my friends was or is able to get well-known. At least they make "our" music available to a wider circle of people.I still love to go see this band! Oh, yes - another band who's going the same way like HAPPY HOUR or JINGO DE LUNCH is ANGELUS from Berlin. ANGELUS released a split-7" back in '89 and now they released their first LP, which got released by HELLHOUND Records/ Mehringdamm 101/ 1000 Berlin 61. As you can tell by reading this scene report here, there are a lot new bands who are right now releasing their debut LP's. Another cool debut LP was done by THESE BORWICKS. They remind me a lot of JINGO DE LUNCH, as both bands do have black, dreadlocked vocalists. JINGO has Yvonne Ducksworth from Toronto, and the BORWICKS have Anastasia Massango from Africa. And the music of both bands sound pretty much alike, but the BORWICK's is a lil' bit more simple (the guitar work). Snoop Records/ Am Geierberg 17/ 3153 Lahstedt 1.

The German Big Store record label is responsible for two more cool LP's. First there is the new LP by the BOXHAMSTERS entitled Totensen, which delivers some real hardcore fury combined with some All-type of melodies. And secondly Big Store released the second LP by NO NO YES NO, entitled Japanese Mondo Bread. Fans of Blast and other slow grinding bands (Melvins) should check out this band. Big Store/ Grosse Riedebruchstr. 12/ 4600 Dortmund 15. Hamburg offers some more good bands than only NOISE ANNOYS. For example, ARM, who just released their 2nd LP, but this time on the Dutch De Konkurel record label. I would describe them as an intellectual band, who would team up perfectly at a show together with bands like No Means No or Victims Family. I'm sure you Americans will soon have the chance to get this interesting LP from De Konkurel via Blacklist mailorder. Another great band from Hamburg are the EMILS, who already released their 3rd LP called Wer frisst wen?. They have become really very professional, and their Germany tour together with SUCKSPEED and Capitol Punishment turned out pretty successful. Their LP and tour was done by We Bite Records/ Gonniger Str.3/ 7417 Pfullingen.

Ok, the last bands I'm going to mention in this scene report are brought to us by the RPN Record lable/ Lindenweg 13/ 4763 Ense 2. At the end of last year they released the PULLERMANN-LP Pullerfrau, which was a real hardcore killer. Lotsa interesting songs with male/female vocals and lotsa melodies. And their new release is the mega-heavy URGE LP Why Hide the Lie?. URGE is a real pain in the ass; a real motherfucker...it's like having to go to work at 8 a.m. when you just came home from a party at 5 a.m.! Bands like Blast, Gore or late Black Flag just weren't drilling deep enough in a fresh wound, but URGE does. Metal splints from the drilling are everywhere. This is definitely not an LP to start the day with, except if you want to follow sick guys like G.G.Allin on their way to "stardom"... Ok, that's about the bands and the record labels. Let's come now to the zines. Sure there are loads of zines here in German, but I know most of you MRR readers are not able to read a single word of German, therefore it doesn't make sense to give you large lists of various German zines. If you want to know what's going on here in Germany than you should check out the regular zines, namely Trust/ Dolf Hermannstadter/ Salzmannstr.53/ 8900 Augsburg. Trust comes bi-monthly, while the Zap-mag comes monthly. Zap/ PO Box 403/ 3000 Hannover. And the third is the Ox-mag, which comes out 4 times per year. I'm a shitworker for Ox, so I welcome everybody to send in his 7", 12", cassette, zine, or whatever for review. It's offset printed with about 1500 copies per issue. And each issue comes with a 7" (a real vinyl one; no flexi shit). The address is: Joachim Hiller/ Joseph-Boismard Weg 5/ 4300 Essen 14. Any contributions are highly appreciated.

Ok, this should be enough for today. It already has become more than I expected. I just wanted to let you folks now that the German scene is still alive and kicking. I do know that I missed tons of bands here in this report, but to write down everything would have been too much. At the end I would like to invite everybody to write me; for exchanging ideas or just for chatting. My address is Helge Schreiber/ Dudelerstr.17B/ 4200 Oberhausen 11/ W-Germany. Ahm, you still have to write the "W" in front of the "Germany" as our German post system would otherwise mix up them with other countries incoming mail (as East German towns have often the same postcode as some western towns).

P.S. Joachim and I would like to thank Kamala and Lance of Cringer and Joel and Audrey of Hippycore that they made it out here to Germany. Thanks for the short but great time we had together. Merci!



Jennifer Blowdryer recalled (issue #94) that a certain Ben Weasel had once stated, "I find it hard to believe that there is a scene in Baltimore." Yes, Mr. Weasel, believe it or not, there is a scene in Baltimore. Okay, I'm forced to grant, for the moment, that there is just a tiny grain of truth in Mr. Weasel's presumptions, because, alas, the Baltimore scene is in a virtual state of limbo as I write this. Of course, there have been occasional shows here and there, as it might be, but not on a regular basis. The scene here in Charm City was going strong for a while, especially with a boost from the Dry Dock Down Under, one of the only all-ages clubs in town and the only venue that really paid due attention to our

Scene reports

local hardcore/ punk bands. Bigger bands, including Agnostic Front, Sick Of It All, Biohazard, and Napalm Death, were also reportedly slated to play there. Unfortunately, the original Dry Dock was forced to close down because of some stupid zoning regulation and the alleged complaints of some pesky area residents. (Incidentally, the last show put on by the Dry Dock featured Citizen Fish and Cringer. 'Twas excellent.) As if the untimely demise of the Dry Dock wasn't enough, other area clubs, including Chambers, also went the way of the dinosaur. Hell, even WCVT, 89.7, the only radio station worth listening to, is changing to a lame new format.

Well, the Dry Dock did re-open at a new location, but I haven't been there yet, so I can't give any more information. Whether it will be like its predecessor remains to be seen.

Of course, when I refer to the "scene", I'm excluding all those silly thrash bands and the countless "funk-punk" (horrible word, that) bands that are so prevalent here. Here's the lowdown on just a few of the bands that matter:

Could it really be curtains for the FIFTH COLUMN? (Baltimore's own all-boy FIFTH COLUMN, that is not to be confused with the myriad of other Fifth Columns in this country and abroad.) Break up or no, their new 4-song 7" just might be released by the time you read this (or it might not). The recs were not available on the much-hyped "release date", a terrible predicament which prompted much weeping, wailing, and gnashing of teeth among their anxious fans. I hope the FIFTH COLUMN will put out that chip o' vinyl soon and relieve their pained consciences. If you have any questions, queries, trials, or tribulations, contact Steve Zielke at (301) 377-2169.

The mighty KRACK continue to astound with their particular brand of ultra-mean-sounding gruff-core. According to lead crooner Mild-Mannered Mike Malefactor, KRACK is plotting a "complete quest for global domination." Their new full-length album (on Merkin Records) will be out by summer's end, but it's untitled as of yet. Mike also prophetically warns, "We're all gonna die on 7/2/92." For more information about KRACK and the end of the world, contact Merkin Records/310 E. Biddle St./ Baltimore, MD 21202.

A jaded minimalist might erroneously call the PILTDOWN MEN a "funk-punk band (horrors!). I say, "Nay." For one thing, the PILTDOWN MEN are too down-to-earth; they lack the "funkier-than-thou" attitude of said genre. Secondly, to call them "funk" doesn't quite do justice to their jazzy, schnazzy, tongue-in-cheek style. Anyway, they'll be coming out with a new studio 7" or 12". They hope it will be distributed by Dischord. They also have a tape called Tipper Gore Shoots Smack, which comes with a neato activity booklet ($4.00 from Chris Burke/ 297 Alabama Rd./ Towson, MD 21204.) You can call Chris at (301) 828-1745.

The jolly SICK bust out a hearty blend of chunky guitar stew. With some help from Chris (PILTDOWN MEN) or Skizz (ex WCVT), they'll be introducing "the best tape you'll ever hear," as guitarist Roy would have it. It will be a 16-track deal, sure to be worth your hard-earned money. You can get in touch by writing John/ 5918 Edna Ave./ Apt. D/ Baltimore, MD 21214.

JUST CAUSE from Westminster are a good-and-powerful, straightforward, "no-frills" hardcore band, the kind we don't see much of in Baltimore. JUST CAUSE have had shows at several places along the East Coast, including the by-now imperative ABC-NO RIO. The band is featured on the 7" compilation A Change for the Better ($3.50 ppd. from Vicious Circle Records/ P.O. Box 3607/ Langley Park, MD 20787; checks and money orders payable to Dave Brown). Upcoming plans for JUST CAUSE include a short tour of the southern East Coast summer. They will also be featured on a Florida compilation. Contact Kurt at (301) 857-4507.

STRANGER THAN FICTION definitely deserve a mention. STF's music is great stuff: it's decidedly weird and even a little scary (ececek!). STF shows are quite a spectacle, complete with skeletons and skulls aplenty, wigged-out films, and mysterious gyrating Slinkees. I also feel obliged to give big kudos to STF's lead singer, Brian Daniloski, who, unbeknownst to many, does a helluva lot of hard work to help out the local music scene. STRANGER THAN FICTION's second tape, Motherfungus, is a raging 54-minute festival o' fun, a veritable mind-bending audio assault, and it comes with a fabulous 32-page booklet and handsome sticker to boot ($5.00 ppd. from STRANGER THAN FICTION/ 6315 Candlewicke Ct./ Sykesville, MD 21784). A new STF EP should also be out soon. Get on the horn and call Brian at (301) 795-5519 for gigs and info.

No one seems to know quite what to make of AZATHOTH, one of Baltimore's most anomalous bands. This demented threesome grinds out some pretty hideous tormented sludge (and I mean that in the nicest way, of course). They'll be getting a new drummer and then they might head out for a modest end-of-summer tour. AZATHOTH's tape, tentatively titled Chop, Chop, Chop, should be out soon. Do these guys a favor and send 'em lots o' mail and stuff at 221 E. 25th St./ Baltimore, MD 21211.

The FREAK BEANS from Annapolis, play an infectious, groovy kind of semi-political hardcore. Their new 7" should be coming out. They also have a 6-song demo tape ($5.00 from Vermin Scum Records/76 Summerfield Dr./ Annapolis, MD 21403). While you're at it, be a chum and send mail, orders, old undies, and other bizarre stuff to the Satan on a Stick fanzine/ P.O. Box 6387/ Annapolis, MD 21401-0387.

THE COMMONWEALTH like to refer to themselves as "a band from the D.C. area." If you want to be persnickety, however, they're actually from Laurel, MD, but no one has ever been kind enough to include these gents in any D.C. scene report. Regardless of their geography, they perpetrate some mighty fine phlox 'core in the D.C. vein. THE COMMONWEALTH's EP, Nomava, is still available ($3.50 ppd. from Free Thought/ 5219 Wyoming Road/ Bethesda, MD 20816; checks and money orders payable to Eric Smith). If you can find the demo tape they put out a while back, get it, 'cause they're plum well sold out of 'em by now. Be on the lookout for their full-length LP, Nepenthe, scheduled to appear in all its radiant glory in December. THE COMMONWEALTH will be going on a multi-state tour in July/ August with the FREAK BEANS. Call Dave at (301) 776-2885.

This scene report is by no means exhaustive. I realize that there are plenty of other good bands which I haven't mentioned here; I'll try to include as many of them as I can in my next report. If you're in a local band and you feel left out, drop me a line. Anyone else is also welcome to write. Todd/ 6029 Arizona Ave./ Baltimore, MD 21206-3805.

Clevo Scene Report: crunchface style on the summer tip.

As the summer heats up, so does the mayhem. Hardcore gods, FACE VALUE, are releasing their much awaited 12", The Price of Maturity, on Conversion Records, and a live 7" on Nemesis, look for both in late July, or early August. Clevo's newest hardcore assault, BACKSTAB, has apparently been destroying microphones, and clubs, in classic Negative Approach style. BACKSTAB, and RINGWORM, featuring former members of F.O.H., has been joining FACE VALUE on what is being called the summer of love tour, and the response to these shows has been cataclysmic, and club owners in Clevo, and Akron, are banning the bands, seemingly one after another.

Crunchface fanzine continues to inform the unwashed masses of the valiant struggle that is being fiercely waged upon the sinners everywhere, and it is even rumored that national distribution is looming on an ominous horizon for the legendary Crunchface foundation.

A well placed source has informed us that Xchubby freshX, has been asked to leave the notorious straight edge band INTEGRITY, and has been replaced by two former members of False Hope. ASPHALT, Dwid's latest hardcore project, is rumored to be a living nightmare, with both Dwid and another nameless band member serving three days in county jail for their exploits outside of the west side's hottest club, The Babylon A Go Go, after the last ASPHALT show.

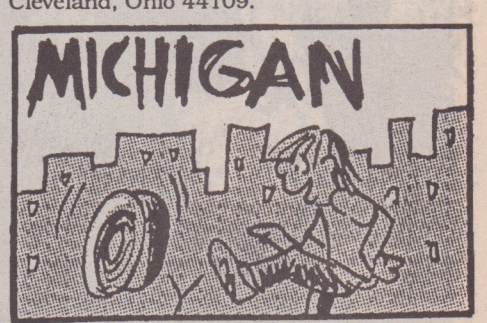
BOWEL is also seeing just how far they can stretch local club owner's patience, with a stage show that includes lots of fake blood, and simulated black masses. Bob Zeiger, continues to sicken audiences everywhere by fronting the reformed LEK, and handling the drums in the also revitalized DOMESTIC CRISIS. SHAMEFACED, an old school type outfit that has recently sprung up, has already gone through a major lineup change with Noel Alexander, founding member, leaving the band, due to a huge difference in musical styles, but we're positive that he'll be back in the saddle soon, with a new outfit. He says he's looking to start a band with an Only The Strong type sound, good luck Noel.

On the metal tip, DECIMATION, Cleveland's techno metal masters are in the studio putting the finishing touches on their new demo, which features guest vocals by the legengary frontman Erba, who has led both the Bagmen and Face Value to legendary status, and is currently challenging Dave Smalley for the straight edge master crown.

Jay of Today, a beacon of hope to all of the positive youth ot Cleveland, has formed a new straight edge band, WE MADE THE RIGHT CHOICE, and is rumored to be touring with Shelter, Jay told us that it was a dream come true. His brother Brian Kuebler, is reforming the most hated band in Cleveland, with fellow A.L.F., activist, Frank Novinec, Steve Front has not yet confirmed his membership in the militant band that was once heralded as the next Youth of Today.

Until next time scenesters, stay positive, and hope that no Clevo bands show up at your party.

Jhonny Ultraviolence/ 392 Conmore Ct/ Akron, Ohio, 44311... Erba/ PO Box 609352/ Cleveland, Ohio 44109.



Well, this is the first report I have ever done, so bear with me. I honestly considered doing this under an assumed name because there is so much fucked up shit that goes on in Mich. (esp. Detroit) and I wanted to do a tell-all report but as my friend Nate would

say, "It would just be another bitch and rant . . . No fun." So to dish out the dirt, I'll just refer you to a letter written in MRR #96 about Mich. that pretty much sums it up, for me anyways.

Let me introduce myself, my name is Jason, I do an anti-racist, anti-sexist, anti-homophobic, animal rights zine called "Reaction." We who are involved try to run it on a collective level. We welcome articles, art, poetry, commentary, anything for contribution. We also try to deal with anarchist and squat issues. You can contact the Reaction collective at: P.O. Box 298041, Waterford, MI 48329 or contact the collective in the Berkeley, CA area at: 1229 Kains, Berkeley, CA 94706.

First off, let me bid farewell to the only Detroit band that took a strong stand in Detroit against racism and other fucked up shit that saturated the scene. . . FORCED ANGER. They played fairly frequently with Canada's B.F.G. and were all boycotted by the Detroit scene for being "Commie flag burners, duh. . ." In fact, the band has been assaulted by another Detroit band for burning a little toothpick flag on stage. I won't name the band because I wouldn't give them the pleasure of seeing their name in print, but the assailants only got away with a few strands of hair in their grubby little fists. . . "Only sissies pull hair!!!" Anyways, since FORCED ANGER has broken up, they have gotten together with a few members of SLAUGHTER HOUSE, an insane noise band that has been annoying its audience for some time now, and together they are called CUM DUMPSTER, although I have not heard them yet, rumor has it they rock. I can only image. Now my only beef is that Slaughter House Bob, the lead singer for CUM DUMPSTER, has been a strong supporter of G.G. Allin in the Leslie Morgan case. And from what I understand, he has no idea who Leslie Morgan is or what she has gone through. Let me say this, G.G. Allin's brutal acts of aggression are not cool or punk rock, and I will leave it at that.

Now let's skip over to Flint. The Flint scene is a very mellow fun scene, very much comparable to Gilman Street, with lots of bands to offer and people creating alternatives to slamming like breakdancing and the Lawnmower (Flints answer to the wreckingball). If you are a macho tuff-guy, don't bother coming to Flint. You're not welcome and you probably wouldn't enjoy yourself anyways.

The first band I'm gonna talk about is D.C. BOB. A joke band that has the funniest lyrics you'll ever hear. With songs like, "Incest, the game the whole family can play" and, "Am I evilkeneevil" and, "666 Sesame St." Mix those lyrics with boyish vocals and a powerful geekcore sound and you got D.C. BOB. They have a demo tape available called "Booger!!!" recorded live at the Bad Religion show last summer. It rules!!!

The next band I'm gonna talk about are both kinda related to D.C. BOB with members crossing over to each band.

NINJA HIGHSCHOOL is a more serious band with anti-racist lyrics as well as environmental conscious lyrics. The lead singer is a hardcore Rasta who is not afraid to stand up for what he believes in. Powerful music & powerful vocals. . . lookout!!!

The other band of D.C. BOB is PREPPY HORD an excellent band musically and becoming more and more lyrically potent as well. The drummer has started his own anti-racist stencil campaign in Flint. Jason, Dusty and Steve of this band also do a cool zine called Dead Zin. Also becoming more politically potent as well. You can contact them at: 4387 Huckleberry, Columbiaville, MI 48421.

Another cool band is the RUGBY MOTHERS, who are excellent musicians and have happy fun lyrics. They just got a new bass player and he fuckin' rips. Nuff said? Contact: 110 W. White, Bay City, MI 48706.

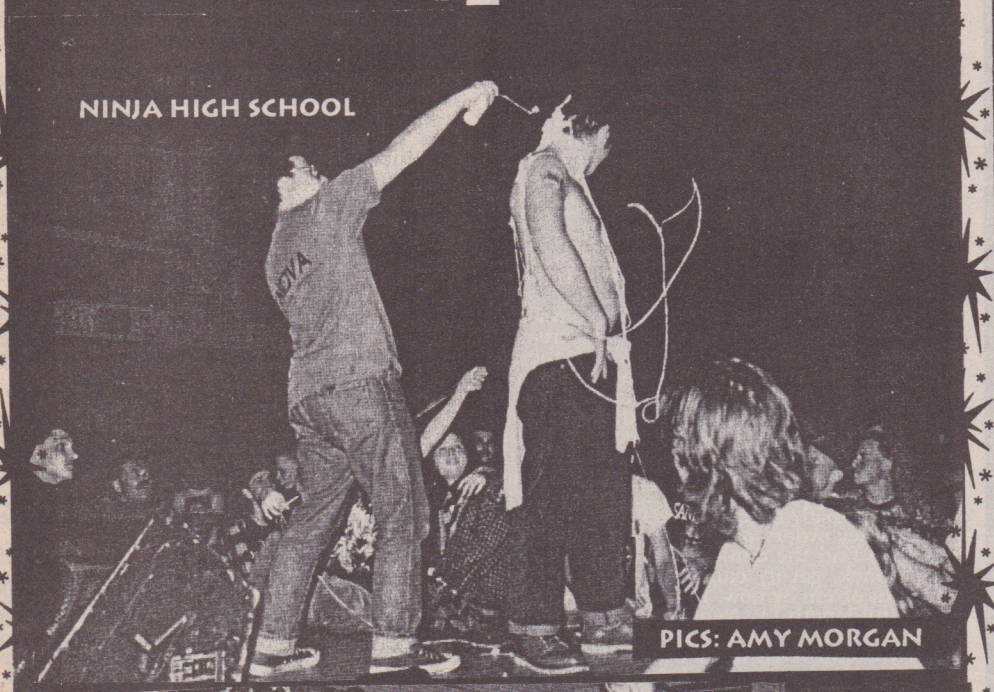
A funk rock outfit around Flint is JUNEBUG SPAID. If you like platform shoes, g-strings and the Peppers (red hot that is) you will like these guys. The lead singer has been known to do excellent tattoo work for cheap. Sorry, no contacts.

On the anarchist punk side of the coin is Saginaw's CIVIL DISOBEDIENCE. Although a newer band, these guys rock the house. With an early '77 style punk sound and excellent lyrics like "Autonomy" and others, these guys have you wanting to sing along with Darby Crash style vocals and wailing guitars. They just finished work on their demo tape and it should be out soon. Contact them at: 6 West Bridge Court, Saginaw, MI 48601.

Another great anarchist punk band is Toledo, Ohio's ANTI-95. Although they are not from Mich, they are very welcome here and play in Flint when they can. Excellent music and lyrics and rough vocals that will knock you on your ass. They also just came out with a demo tape. Tommy, the lead singer, does a zine called "Hong Kong-Kilbassa," and Bryan, the guitarist, does two zines, one is called "Fun With Dad" and the other is called "Negro Horror." They can be contacted at: 2403 Collingwood Blvd., Toledo, OH.

The last of the anarcho-peace punk type bands is my band, SOCIAL OUTCAST. We have heavy political and animal rights lyrics as well as two vocalists adding up to a real Conflict (UK) punch. Our influences vary greatly, but we have catchy sing along choruses, oi beats and a solid wall of power chords to back it up. We also have a demo tape out called "No Blood For Oil" available for $3.00 and we have just begun work on our 7" to be hopefully released on Mass Media Records sooner or later. You can also check us out on several comps. from all over the country, so keep yer ears open. We may be touring soon so contact us for bookings and demos at: PO Box 298041, Waterford, MI 48329.

All three anarcho punk bands are very D.I.Y. and need your support!!! Another great band from out area is NO EXCUSE. Although they are patriotic (something I'm not too hip on) they hit hard with powerful Cro-Mags style vocals and a heavy anti-racist message.



NINJA HIGH SCHOOL

PICS: AMY MORGAN

ANTI-95

In fact, at a recent show, these guys looked racists in the face and spit, not literally. The music is excellent hardcore with a polite dash of metal. They also have a demo available, but sorry, no address. Oh yeah, they're real nice folks too.

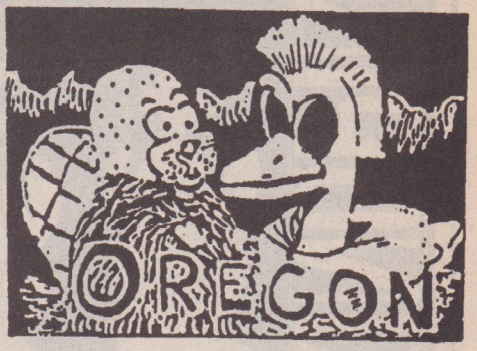
O.K. lets skip over to Kalamazoo. I know it's a very emo-core scene but a healthy one none the less. Other than that I know very little. . . but here goes.

One band I have heard is FIRE SALE. Excellent Fugazi style stuff. They have just finished a small tour of the E. Coast and released a demo tape that is available for $2.00 from Gainsay, 115 Candlewyck #704, Kalamazoo, MI 49001. Which brings me to the fact that the lead singer of this band is a guy name Joel Wick who is literally burning his candle at both ends. He normally does the Mich. scene reports, he runs a record store, does a zine called "Gainsay" and sings for FIRE SALE all between work and school. . . So write this guy a letter of encouragement before he drops dead. Oh yeah, he just opened a club for bands to play at. He's fucking nuts.

Anyways, a couple of other K-zoo bands that I haven't heard, but I have heard good things about are YIELD and LAST LAUGH. So keep your ears open and keep a look out for future stuff from these folks. Well that about sums it up . . .

Oh yeah, I distribute and sell zines at shows, so if anyone does an anarchist type zine they want me to sell at shows, send me a stack and I will send you the money as we sell them. We currently sell the "Shadow," "Gothic," "FFP," "TTU," "E.S." as well as others. We also hand out info. on gay and lesbian rights, animal rights and sell anti-racist stickers and stuff at shows, so send me what you think needs to be distributed amongst the Mich. punks.

Also, SOCIAL OUTCAST and ANTI-95 hope to do a split 7", but we lack a label. So if anyone is interested, please contact me. We need help. We're poor.



Hello, my name is Allen, I'm writing from Eugene, Oregon (The Emerald Valley). Eugene is greener than any place I've ever lived, it's summer now and raining still.

So I haven't seen a scene report from here in ages, and I can understand why. Recently we lost our only cool alternative venue, which had a $3 donation at the door, sometimes I can't see the reality of this town.

The place I am speaking of is known as Growers Market, a hippie type co-op by weekday, a punk rock show case on Sunday afternoon (and some Tuesday & Friday nights). Anyway, with a three buck donation, how could you go wrong? The Growers Market no longer is having shows due to the "Lavender Network" (Eugene's gay lib magazine) deciding that the music was unwanted??? Don't ask me why, I guess sometimes wolves (even gay wolves) wear sheep clothing! Growers Market rocked! All-ages, no-alcohol, no-sexism, no bullshit! Just good shitloads of shows (sometimes four a week), real fun. Too bad some open-minded people are not really so open-minded.

Growers Market provided a way needed show case for many local punk rock bands... DARK THOUGHT, INSIDIOUS MENACE, THE RANGERS, CHEM A KILL, THREE PIGS, (Eugene's) ILL WILL, DIVINE PLAGUE, THE UNCOOL, etc. I can,t see how the music was deemed unwanted; at some of the bigger shows (NoFX, All) attendance was over 350 people.

On a sadder note: Rob, the guitar player of CHEM A KILL died from the result of a car accident the very day they released their first seven inch. What a waste.

The way underground (probably illegal) "Uberhall" has put itself on the map after some odd 20 shows in the basement of their house, now defunct 'cause they all got evicted! These guys deserved a hand, at least in cleaning up every square inch in every single room the next day. The locals know where and when; a local spotlight on friday nights.

Max's bar still books bands, but why bother? I'm personally reminded, "If you can't say anything nice..." and I can't, not about this place. "IT SUCKS!"

Finally the W.O.W. hall. for those big bands (D.O.A., Fugazi), that book their tours a year in advance. Every once in awhile the W.O.W. hall has a good show (congrats'). It would be nice if they'd have more than two or three a year. Recently they booked DARK THOUGHT, DOSE, and THE DETONATORS! What a show! Why not have more, people?

I doubt I need (or want) to mention any of the college bullshit that goes on here in this college town, so moving right along...

ZINES!!! Yes, they're at least two who are serious about putting it out. 1.) Skrag Rag/ 500 Jefferson #17/ Eugene, OR. 97402 ($1 or trade) and 2.) Hot Box/ 37604 Hills Creek Rd/ Springfield, OR. 97478 (price unknown).

That's about it. Feel free to write for any info. I might be able to provide, and why don't some of your local bands put more of a bite in your bark and tell me a little about yourself? Allen Hayden/ PO Box 10032/ Eugene, OR. 97440 (at least I'm writing!) Bye.

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MRR BIBLIOGRAPHY

PART 1: ISSUES #0–#49.5

#0 / July '82 - 48 pages
"Not So Quiet On The Western Front" double LP lyric insert with Social Unrest, Naked Lady Wrestlers, Fang, Capitol Punishment, 7 Seconds, Dead Kennedys, MDC, Angst, MIA, Fang, Crucifix, Pariah, Impatient Youth, Whipping Boy, Flipper, MIA, No Alternative and Bad Posture among others.

#1 / July-Aug '82 - 48 pages
MDC, Minor Threat, local scene reports, news, etc. First issue for Tim Yo, Jeff Bale, Jerod Pore, Ruth Schwartz, Steve Spinali (all still involved) and Pushead.

#2 / Sep-Oct '82 - 48 pages
Hüsker Dü, Deadly Reign, Punk Rock Sheriff Hennessy, Dirk Dirksen, MAD, Rejectors, Rebel Truth, "Punk Dada", "I Don't Wanna Fight", "Doing an Indie Label", first national scene reports.

#3 / Nov-Dec '82 - 56 pages
The Lewd, Intensified Chaos, Capitol Punishment, Necros, Fartz, Sadistic Exploits, Sin 34, Skeeno HC, "How To Tour", "@narchy Primer", "Rockstaritis" article, first international scene reports with Finnish scene feature. First issue for Anna Chapman, Brian Edge (still involved).

FINLAMN?

PAKISTAN

MAXIMUMROCKNROLL

TOP 100 records and tapes 1982

Number 4 Jan-Feb '83 $1.00

INSIDE: Punk in Canada, South Africa, NJ, Indiana, Texas, Calif., NYC, Oregon, Boston, Philly, BYO, Chicago, Arizona, Wisconsin, Montana, North Carolina, England, Plus Quincy, False Prophets, Code of Honor, Crucifucks, Poison Idea, Crucifix, DOA, Toxic Reasons, US History, Reagan Youth, Neos, Articles Of Faith, and lots more!

Stop The Presses! Late Bulletin!
RIOT ON SUNSET STRIP!!!

1/8/83—Hollywood Police swept down on and tried to close yet another punk gig in L.A., and hundreds of punks fought back. The show, which featured TSOL, SOCIAL DISTORTION, REDDKROSS, TOXIC REASONS, and LOS OLVIDOS, was proceeding as planned and was incredibly orderly, until the police arrived. Mike Vraney, TSOL's manager, reported that the door opened at 7 PM, and the first band was playing by 7:30. By 10 PM, there were 2000 people inside of the SIR Rehearsal Studio on Sunset Blvd., with another 200-300 outside. TSOL went onstage at 11:15, with the show scheduled to end at 12:15.

Meanwhile, outside, a kid hanging out apparently chucked a bottle at a passing cop car, which was enough provocation for the police to call for reinforcements. They sealed off Sunset for two blocks in each direction, and also called in helicopters, but the engines. Some other kids outside then proceeded to break a few windows nearby, and lit small garbage fires.

At this point, a staff person from the production company, got on stage and told the crowd the police would be entering the building, and the house lights went on. Jack, the singer of TSOL, probably remembering the famous "Elks Lodge Massacre", told the crowd "...to stick together. If a cop comes at you, hit the floor and go limp. Everybody sit down." Amazingly, 2000 people did sit down, while TSOL played on through 3 numbers, but during "Abolish Government", the power was pulled, and Jack then said, "Watch yourselves, be careful,—let's go get 'em."

One half of the crowd, 1000 people, were able to get out of the building, before it was sealed with the other half inside. Those who did get out were met by club-wielding police, most of whom just came on shift, and seemed overly energetic and eager to "enforce the law". There were many injuries and incidents in the melee that followed, which included the burning of the police barricades, as well as 8 arrests. Finally the other half of the crowd was able to escape, and met the same resistance, which lasted until 1:30 AM.

Police reports, which the media used as the basis for their coverage, stated that it was a case of "punks throwing rocks and bottles at each other", which prompted their intervention. Eyewitness accounts bear that, indicating that the show was extremely orderly, by any standards, and that we've just another case of police harassment of punks in Southern California.

#4 / Jan-Feb '83 - 64 pages
Code Of Honor, Articles Of Faith, Crucifix, The Feederz, DOA, Toxic Reasons, Reagan Youth, False Prophets, Poison Idea, Crucifucks, Neos, 4 part "Underhanded History of the US" cartoon starts, "Punk Riot on Sunset Strip", "Nihilism", Dig's first UK report, first Canadian scene reports, and South African feature.

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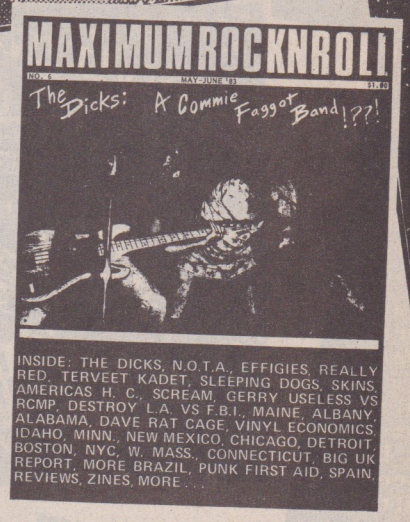
NO. 5 MARCH-APRIL '83 $1.00

INSIDE- BASTARDS KENTUCKY N.E. OHIO NO LABELS VIRGINIA B.Y.O. SO. CAL. U.K. F.U.'S SOCIAL UNREST M.D.C. ON EUROPE CHILD ABUSE N.Y.C. D.R.I. MINNESOTA D.C. REVIEWS PHILLY U.S. HISTORY UTAH DIE KREUZEN AND

Brazil PUNKS O COMEÇO DO FIM DO MUNDO?

HOLLANDS HARDCORE

#5 / Mar-Apr '83 - 72 pages
Social Unrest, DRI, FU's, Die Kreuzen, No Labels, BYO, Subhumans (UK), Dutch and Brazilian first reports, NE Ohio, Dave MDC European tour diary, "Underhanded History of the US" part 2.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NO. 6 MAY-JUNE '83 $1.00

The Dicks: A Commie Faggot Band!??!

INSIDE: THE DICKS, N.O.T.A., EFFIGIES, REALLY RED, TERVEET KADET, SLEEPING DOGS, SKINS, AMERICAS H. C., SCREAM, GERRY USELESS VS RCMP, DESTROY L.A. VS F.B.I., MAINE, ALBANY, ALABAMA, DAVE RAT CAGE, VINYL ECONOMICS, IDAHO, MINN., NEW MEXICO, CHICAGO, DETROIT, BOSTON, NYC, W. MASS., CONNECTICUT, BIG UK REPORT, MORE BRAZIL, PUNK FIRST AID, SPAIN, REVIEWS, ZINES, MORE...

#6 / May-June '83 - 72 pages
The Dicks, NOTA, Really Red, Effigies, Scream, America's HC, Terveet Kadet, Dave Rat Cage, info on Vancouver 5, "Skinheads", "Punk 1st Aid", "Vinyl Economics", "Underhanded History of the US" part 3, first Spanish report. First issue for Murray Bowles (still involved).

MAXIMUMROCKNROLL

NO. 7 JULY-AUGUST '83

COMIN AT YA FITH YET ANOTHER PREACHY POLITICAL CONVENTION

#7 / July-Aug '83 - 72 pages
Youth Brigade, Whipping Boy, Battalion Of Saints, Red Tide, Peace Corpse", How Far Will the CIA Go in Nicaragua?", "Rock Against Reagan Tour Report", "Annihilate Sex Roles" (survey for women), "Underhanded History of the US" part 4, first Yugoslavian and Italian scene reports, Danish squats. Kalv's first UK report.

MAXIMUMROCKNROLL

NO. 8 SEPTEMBER '83 $1.00

SKATING SPECIAL PUSHEAD IAN-DAVE-VIC PHILLY LYRICS MYKEL BOARD ZERO BOYS ANTI SUBURBAN MUTILATION FUCK-UPS OMEGA TRIBE RF7 RATTUS M.I.A. G.B.H.

#8 / Sep '83 - 72 pages
BGK, MIA, The Fuck Ups, Mykel Board, RF7, Anti, Zero Boys, Suburban Mutilation, GBH, Rattus, Pushead, JFA, Faction, "Skate Punk", Greek and German first reports, "Discussion with Vic Bondi (AOF), Dave Dictor (MDC), Ian MacKaye (Minor Threat)". First issue for Mouse (still sorta involved).

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CRASS JELL DEAD KENNEDYS ATROCITY TREASON TRIAL P.L.H. CRUCIFIX A STATE OF MIND CLITBOYS MISGUIDED TRAVEL CORPORATIONS further travels THE PROLETARIAT WHITE CROSS FU'S SWEDEN SPAIN ITALY

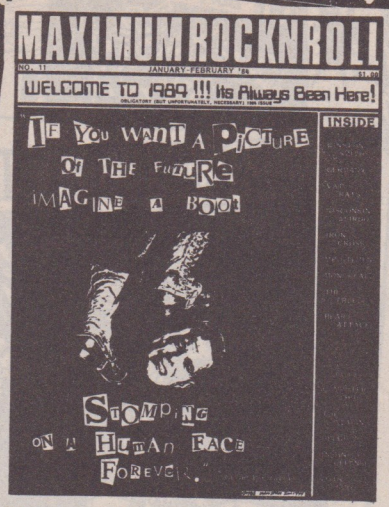
#9 / Oct-Nov '83 - 72 pages
Crass, Suicidal Tendencies, White Cross, Disorder, Proletariat, Misguided, Clitboys, FU's 'My America' controversy, "Travels with MDC", "Discussion with Biafra (DKs), Vale (Re/Search), Frank Discussion (Feederz), Jeff Bale and Tim Yo", "Peace Punx" with Trial, Atrocity, Treason, Vancouver 5 news, big Swedish report. Mykel Board's first column (yes, still involved).

NAZI-PUNKS -FUCK OFF!

ITALY

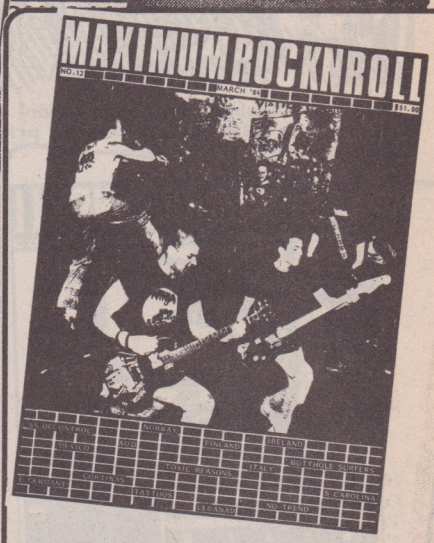
SO… THE MANY
B… …DED IN THE
LA… …OF MRR —
SPECIAL… …ERYL BROWN, SCHIAVO ROBERTO, …NTROCULTURA, STRAIGHT EDGE.

#10 / Dec '83 - 72 pages
60's punk, Septic Death, SCUM, Conflict (US), Bomb Squad, Cause For Alarm, Stretch Marks, Wretched, Minor Threat splits up, first Japanese report, Jello's Australian scene report, Long Beach round-up, "Skinhead To Godhead".



#11 / Jan-Feb '84 - 72 pages
Winston Smith, Minutemen, Heart Attack, Iron Cross, Freeze, The Stalin, Insanity Defense, "Bands From The Vats", first reports from Argentina, Germany, Belgium and New Zealand, "Computers in 1984".

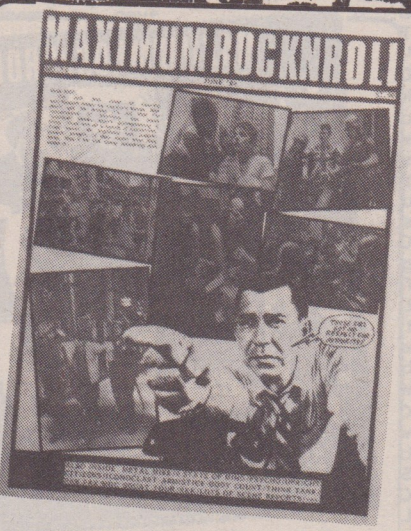
Near … Capri … a c… self-g… Virus … aren'… givin… righ… rock… Mos… the… fin… ver… mo… Lo… th… Pu… N… B… m… t… is g… Here are the … frequently published zines. … Rottame Valli/ Via Zezio 28/ 22100 Como...Straight Edge/ Marco Lupacchini/ Via E Carelli 73/ 00168 Roma... Attack/ Diavlery Productions/ Via Mocinelli 19/ 40136 Bologna. Attack is run by a group of anarchist punks who have created a



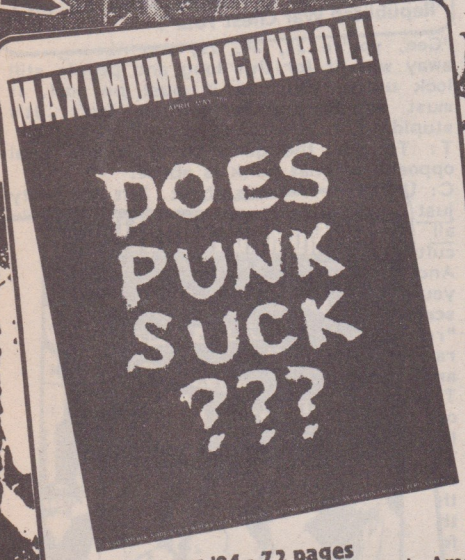
#12 / March '84 - 72 pages
Butthole Surfers, Toxic Reasons, SS Decontrol, No Trend, Cortinas, "Tattoos in SF", "Lebanam", first reports from Norway, Ireland and Mexico. First Pushead column, and Martin Sprouse's first contribution (still involved).

NABAT

WRONG BOYS



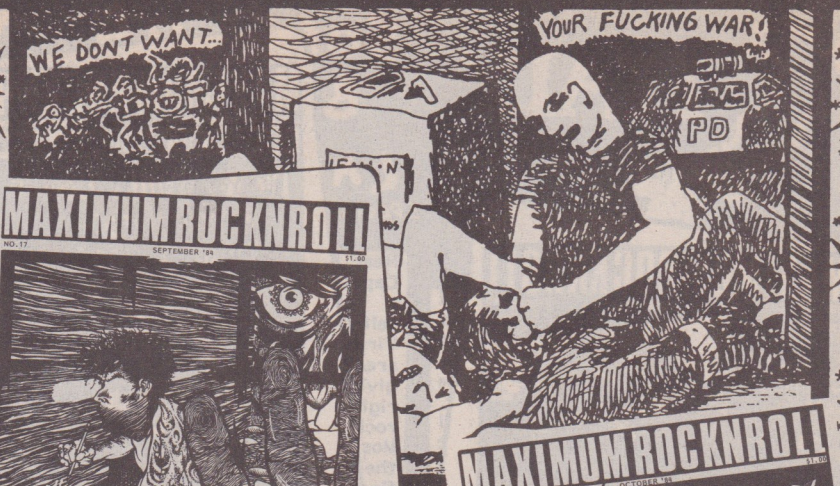
#14 / June '84 - 72 pages
Upright Citizens, @ State of Mind, Think Tank, Psycho, Pax Records, Metal Mike, "Anti-KKK" article, "Touring European Squats", SF squatting info with Peter Plate, Austrian first report,



#13 / Apr-May '84 - 72 pages
Nihilistics, Wipers, Second Wind, Ugly Americans, Amebix, Crude SS, Colera, "Does Punk Suck???" views on the punk scene with Doc Dart (Crucifucks), Frank Discussion (Feederz), Mykel Board (Artless), Stephen (False Prophets), Pushead (Septic Death), Glen E Friedman, Jack Rabid, Norb Ugly (SUM), Metal Mike (Angry Samoans), MRR staffers, etc, first Swiss report. First issue for Kent Jolly (still involved).

#15 / July '84 - 72 pages
Target Video, Apostles, Siege, MC-15, "Record Collecting" with Tesco Vee, Vancouver 5 update, US bases in the UK. First Al Quint contribution (still involved).

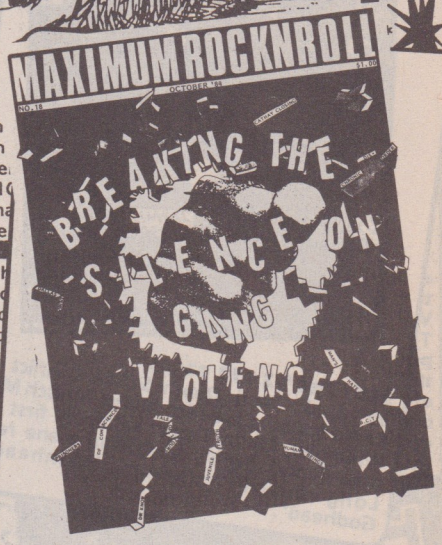
GANG MENTALITY



The following panel discussion took place on the MRR Radio show. We print it here as part of a series [illegible]cles, let[illegible] the [illegible]or [illegible]cing [illegible]ang [illegible]tist [illegible]ny [illegible]the [illegible]ge [illegible]er [illegible]cal [illegible]to [illegible]f [illegible]c [illegible]p [illegible]s [illegible]C [illegible]th [illegible]Sk [illegible]in

#16 / Aug '84 - 72 pages
Target Of Demand (US), FOD, Anti Moral Majority, "Rock Against Racism/Democratic National Convention riots", "Distribution Debate" with Systematic, Rough Trade, Mordam, Toxic Shock, "Friendly Fascism", "Gerry Hannah on 'Peace'", "DOA in Europe", first French report.

#17 / Sep '84 - 72 pages
The State, 76% Uncertain, Chumbawamba, Body Count, Knockabouts, WDM, RAF Punk, Civil Dissident, "Pushead's Artcore", "Beyond Meat", "Hannover Chaos Day", "More Distribution Debates", first Australian reports.



#18 / Oct '84 - 72 pages
Bad Compilation Tapes, Man's Hate, Dr Know, Juvenile Truth, Chronic Disorder, Prisoners Of Conscience, Human Beings, Cathay De Grande, "Crash Box and Raw Power Tour US", "Gang Violence" (mentality, skins, LA, etc.), "Republican War Chest Tour".

#20 / Dec '84 - 72 pages
The Fugs, Dezerter, Stark Raving Mad, UBR, Love Canal, The Edge, Genetic Control, Solucion Mortal, Pandemonium, first New Zealand report, first issue for Mitzi Waltz, Roger Armstrong, and Chris Dodge (still involved). 9 of 14 staffers pictured on cover still active.

#19 / Nov '84 - 72 pages
COC, Naked Raygun, Breakouts, Vicious Circle, Anthrax Club, "How to Tour the USA", "Nicaragua '84", "Intro to Situationist Theories", "Industrial Music", first coverage of Iceland and Poland.

#21 / Jan '85 - 72 pages
Agnostic Front, Assault, Pandoras, Lip Cream, Potential Threat, Cobra, "How to make a Record", big South African scene report.

[illegible] way to work [illegible]ple who are indentifying as the skinhead gang members. Whereas in [illegible] are in N. [illegible] running with Nationalist Skins. You just wonder, who thinks for themselves? The best they do for themselves is spare change, drink, and beat heads.

G: It's [illegible] even in America [illegible] of having a [illegible] particular. The difference between the skinheads in San Francisco and the skins in England is that th[illegible]hey are coming from a re[illegible]d uneducated [illegible]

[illegible]uy who doesn't know what he's talkin' [illegible]bout.

[illegible]: And the same guy months ago said, [illegible]e gotta stick together".

I'm sure skins...Actually, I'm gonna [illegible] to stop using the word "skins", and [illegible]her talk about "gangs", or individually [illegible]ut "thugs". In this case, it's the gang" that's the "S.F.Skins".

C: it's not even a gang, yet. If that's what they're trying to put across, well, it's workin'. It's scarin' people, man. "Gee, you're 23, 24, 29, and [illegible] away with it for this long and people still look up to you...so it must be cool. It must be all right". And it isn't. It's stupid.

T: To me, the gang thing is the total opposite of what punk is about.

C: U[illegible]what it's about. But not unity just [illegible] all [illegible] cult[illegible] And [illegible] you [illegible] sce[illegible] "ru[illegible] rat[illegible] are[illegible]

T: [illegible] of [illegible]

C: [illegible]

T: [illegible] ca[illegible] th[illegible] th[illegible] fo[illegible] p[illegible] t[illegible] w[illegible] C[illegible] T[illegible] a[illegible] same way.

INSTIGATORS

#22 / Feb '85 - 72 pages
Mottek, Ill Repute, Sorry, Catatonics, 4 Thousand Million, "Speedcore", "Punks in Media and Films: 'Suburbia', 'Repo Man', 'Another State Of Mind'".

#23 / March '85 - 72 pages
Ramones, Frightwig, Plain Wrap, Ruin, Poison Girls, Tales Of Terror, Ruin, Vicious Circle, Abaddon, "Positive Force Las Vegas", first Greek and Hawaiian scene reports. First Lance Hahn contribution (still involved).

#24 / Apr '85 - 72 pages
Conflict (UK), Homo Picnic, Toxic Reasons, Diatribe, Porno Patrol, Verbal Assault, Happy World, Outcry, The Not, Execute, and Massacre. First Mike LaVella contribution (still involved).

...e to the INSTIGAT...
and puts a lot of heart into what they do, a band compa...
SUBHUMANS because of their musical structure. Yet
seperate the two, despite their very strong lyrical stance. Currently,
the INSTIGATORS have had their latest LP released by Bluurg, called
Nobody Listens Anymore, which is one of this interviewer's favorite
platters, plus a seven inch entitled The Bl... Your Hands, and
tracks on Bollox To The Gon... Monkey Man"
and "Old Soldiers", tracks ... ed "...
On Your Hands" and "Free ... ve
tapes available through th... ou
INSTIGATORS deliver very ... w
the right ... ha
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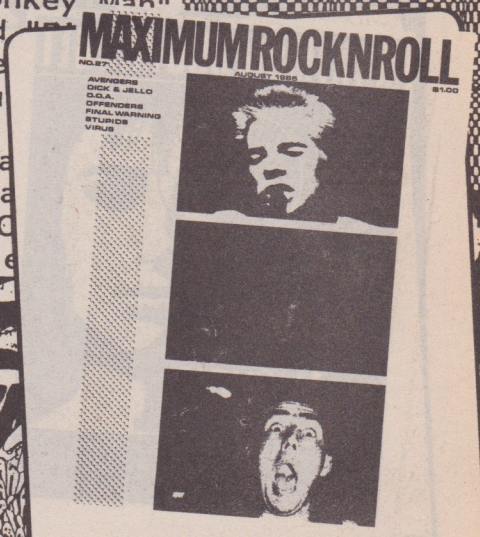
#26 / July '85 - 72 pages
Instigators, Blast!, Final Conflict, Entropy, Bitter End, Caustic Notions, Doggy Style, Subterfuge, Stillborn, Asbestos Rockpyle, Sudden Impact, Asta Kask, "Nazi War Criminals in America", first Peruvian scene report.

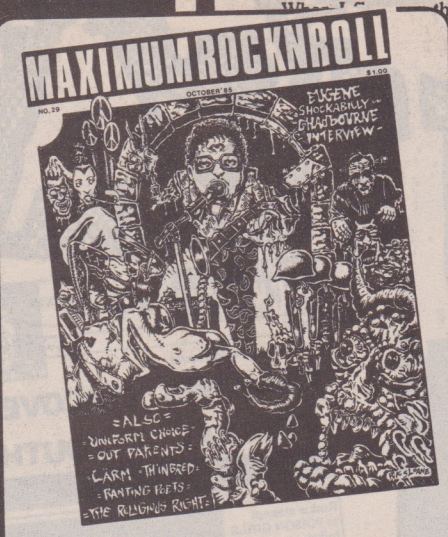


#27 / Aug '85 - 72 pages
Avengers, DOA, Ex-Humans, The Stupids, Offenders, Final Warning, PTL Klub, Sons Of Ishmael, Virus, Anti-Dogmatikss, Agent 86, Sorex, Out Of Order, "Discussion with Jello (DKs) and Dick (Subhumans).

#25 / May-June '85 - 72 pages
Oi Polloi, Christ On Parade, Detonaters, Rhythm Pigs, Scared Straight, Insolents, Beefeater, Asexuals, "Ken Lester in Nicaragua".

THE WAR AGAINST WOMEN

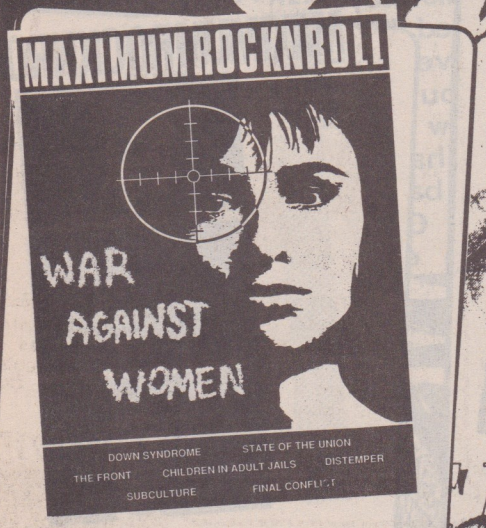
#28 / Sep '85 - 72 pages
Political Asylum, Iconoclast, Active Ingredients, Anti Scrunti Faction, Angry Red Planet, The Service, Frites Modern, Kina, "Ottawa Subculture", No Business As Usual pictorial, part 1 of "The New Right's Intelligence Connections". First Mike Bullshit contribution (still involved).



#29 / Oct '85 - 72 pages
Uniform Choice, Eugene 'Shockabilly' Chadbourne, Last Stand, Outpatients, Seething Wells, Lärm, part 2 of the "New Right".

#30 / Nov '85 - 72 pages
Dead Milkmen, Concrete Sox, Bad Tuna Experience, Wulpes Varkens, Clyng-Ons, Gary Tovar of Goldenvoice, Cancerous Growth, Heimat-los, "Hairstyles of the Punk and Famous", "UK Roundtable Discussion", Hunt Saboteur Association, CIA covert operations since WWII.

#32 / Jan '86 - 72 pages
Youth Of Today, Clown Alley, Short Dogs Grow, Against the Grain, Burning Witches, Violent Coercion, Sacrilege, Pain Killers, Death Sentence, Bob Mould on "Why Huskers Signed to Major Label", Tour of Duty Experiences in Vietnam", "Discussion with Dave Gregg (DOA), Shawn Stern (Youth Brigade) and Crocker (Upright Citizens)". First Lawrence Livermore contribution.



#31 / Dec '85 - 72 pages
Final Conflict, State of the Union, Hirax, Children In Adult Jails, Down Syndrome, Distemper, The Front, Subculture, "War Against Women", first 'Between the Lions', as Martin Sprouse joins shitworkers.

#33 / Feb '86 - 72 pages
Defoliants, Raunchettes, Urgent Fury, Powerage, Anti Heroes, Reagan Youth, Xcentric Noise Records, "Nevada Test Site Controversy", Survival Research Labs, "Fear And Loathing In Las Vegas?".

...NCE

By Robin Yote

...the MDC single-cover photograph of the two death squad ...d been eaten away by acid, I was horrified, upset, ...ook comfort in the fact that I lived in a place where such ...here there was no civil war, no political massacres. The ...o Chronicle carried a small story about a teenage girl in San ...ed, raped and tortured by the sixty-two-year-old janitor of ...ho then poured acid on her face and left her in the desert to ...nd and hideously mutilated). I realized there is a civil war, ...ng one-man death squads. The circumstances under which ...can be compared to political terror under which people live ...usand people were killed in El Salvador during the early ...red thousand women were violently raped last year and ...g se...

...said in recalling Byrd's p... want you to see the look ... she quoted Byrd as sayin...

There is a war again... immediate victims, its impa... economically, socially, and b... the rapists and murderers thr... children to ... v the pov...

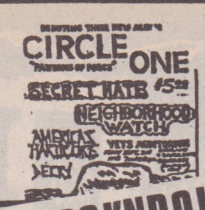
...tring a rape or sexual assault (a couple to several thousand ...ore are killed by a husband enraged by his lack of control ...

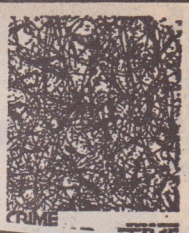
...f you who aren't female and don't rape should still be ...o be discussed here. For one thing men do get raped, ...much more importantly, rape and other violent crimes are ...nd the iceberg itself is our male-dominated culture. Rape ...onstration of its warped roles and values. One of the most ...om wide-ranging studies of ...

...power of all men over all wome...

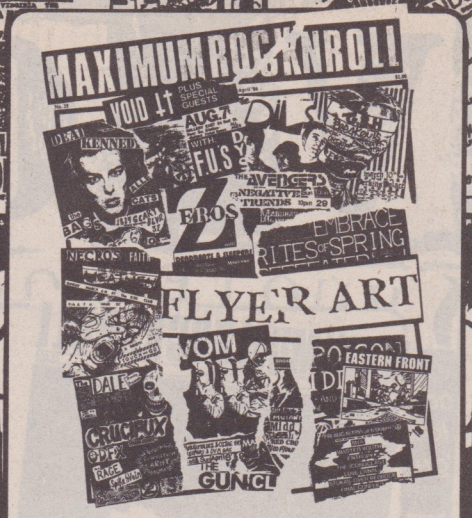
LIF...

What is rarely acknowled... brief event in the lives of som... murdered affects the lives of all ... is greatly limited by this threa... libertyless ones aren't aware of it... at night by themselves, don't wa... whole lives are spent in anxiou... We're warned not to put our firs... our telephone number or accept rides from acquaintances, let alone strangers, or doing a hundred other things that moms call "asking for trouble," though men can do them without thinking. As well as the psychological trauma this causes, it makes most women lead a life more tame, more gregarious, more inhibited, less mobile,

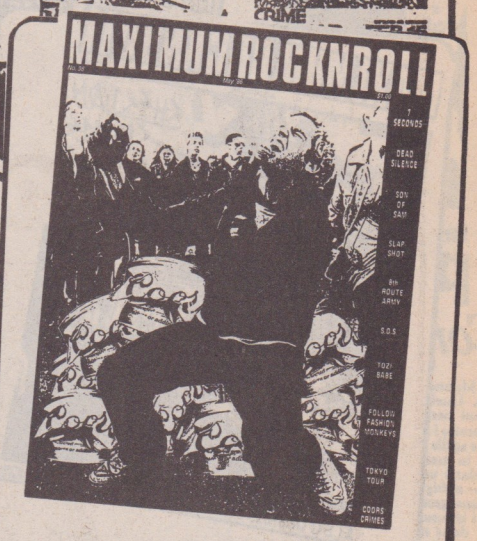




#34 / Mar '86 - 72 pages
Doggy Style, Attitude Adjustment, Rövsvett, Maggot Sandwich, The Not, SLA, GASH, Disrupters, Yard Trauma, Smierc Kliniczna, "Freedom and Subversion via US Non-commercial & European Pirate Radio", "How Punk Are You?" scorecard.

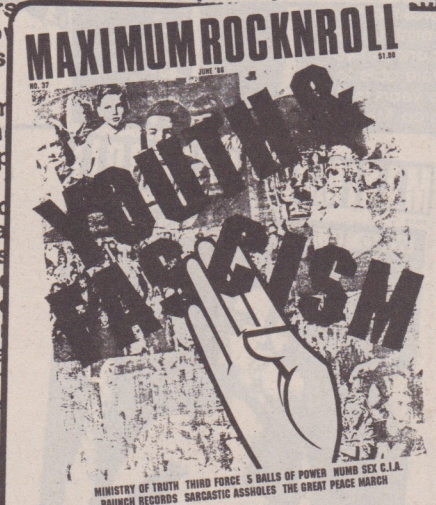


#35 / April '86 - 72 pages
Dag Nasty, Didjits, Antisect, Depraved, Circle Of Shit, Problem Childre, Nuclear, S.H. Draumer, ACTH, The Zapruders, "Flyer Art" with Mel (Shredder).

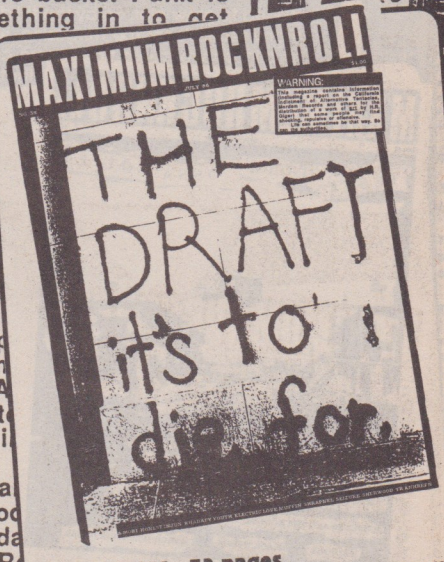


#36 / May '86 - 72 pages
7 Seconds, Slapshot, Dead Silence, Son Of Sam, 8th Route Army, Sons Of Sadism, Tozibabe, Genia Tou Haous, Follow Fashion Monkeys, "Reasons to Boycott Coors Beer". Last Will joins MRR radio show (still involved).

#36.5 / May '86 - 76 pages
"If Life Is A Bowl Of Cherries, What Am I Doing In The Pit?" A photozine by Murray Bowles with pics of US punk including Dickies, Vandals, Drunk Injuns, Septic Death, Descendents, Big Boys, AOD, Gang Green, Black Flag, etc.

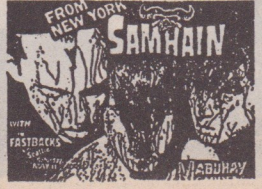


#37 / June '86 - 72 pages
CIA, Insurgency, BeBop Records, Ministry Of Truth, Third Force, 5 Balls Of Power, Numb Sex, Raunch Records, The Sarcastic Assholes, "Youth & Fascism", "Step Forward: The Great Peace March".



#38 / July '86 - 72 pages
Yr Anhrefn, Schrapnel, Electric Love Muffin, Sherwood, Seizure, Scraps, Honest Injun, Pro Patria Mori, "Alternative Tentacles and Mordam 'Obscenity' Bust", "Draft Registration", punk in the Phillipines. Walter Glaser joins up (still involved).

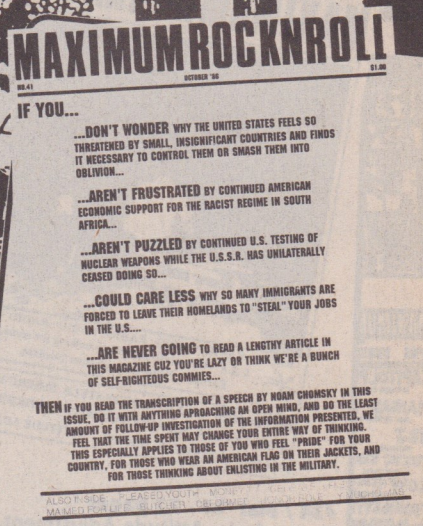
color in selcted flye
people use for tradin
those ads, and when
shows they went to. I've come up with some good pen pals that way.
tell you about the



TVOR

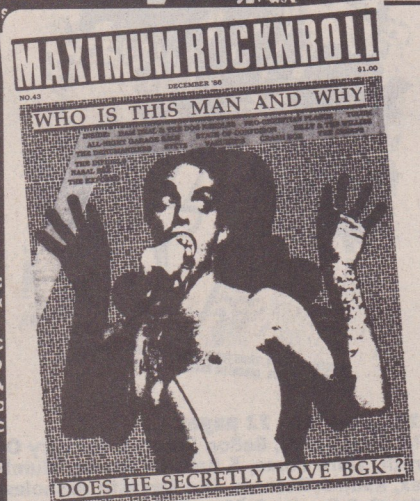
#39 / Aug '86 - 72 pages
Cheetah Chrome Motherfuckers, NoMeansNo, Crippled Youth, No FX, Countdown Zero, Guillotine, Xcreta, CMX, GRB, Rejestracja, "Dada".

#40 / Sep '86 - 72 pages
Ceresit, No System, Hype, KIK, AYS, Maniacs, Paria Punk, Slam, No Milk On Tuesdays, Reactor Records, "Rock Roll & Repression: PMRC & Censorship", first scene report from Hungary.



#41 / Oct '86 - 72 pages
Celibate Rifles, Pleased Youth, Butcher, Deformed, Honor Role, Maimed For Life, "Noam Chomsky on nuclear war, US military/foreign policy", "Fear And Loathing of MTV". Jane Guskin's first issue (still involved).

#42 / Nov '86 - 72 pages
Bad Beach, Forethought, TVOR, False Liberty, Disarm, Jim Jones & the Kool-Ade Kids, "MDC Then And Now", "Black Wedge Tour", "Gilman Street", "Amsterdam Squatting", "AT Bust Update". First Lük Haas contribution (still involved).



#43 / Dec '86 - 72 pages
Varukers, BGK, State Of Confusion, Stetz, Crash Box, Creeps, Dehumanizers, Nasal Sex, Billy & the Willys, "Great Peace March", "Child Abuse".

#44 / Jan '87 - 72 pages
Raped Teenagers, APPLE, Unseen Force, Extrem, Scoundrels, Skeezicks, Chronic Disorder, Serial Killers, "Biafra On Dead Kennedys Split-up", "New 'Alien' Work Permit Laws", the CIA. First John Yates contribution.

translated lyrics and images taken from t
of the bands and maybe a picture of the
started out with 2 issues that were xe
started to grow alot. So by the third, since
many requests for the magazine, we de
to print so we could have more copies
that time was that we
print run, so
er one or two
were able to
wo years that
Marco Medici

just as lazy. But anyway,
record label, so it's a lot of work. Also, v
regular jobs because we don't live of
from the magazine.
MRR: So what is the purpose of IVOR?
Stiv: To sell a lot of copies and get cash from the kids and rip them off. No, we are into the magazine because we really appreciate all the people who

MRR: That's s
content of IVOR seems to be...
Stiv: Yeah, we don't want the zine to be too heavy to read because we are not such serious people...

Th' INBRED

#45 / Feb '87 - 72 pages
Negazione, Instigators, Heibel, GG Allin, Random Killing, Youthquake, Bugs, Alptraum GMBH, SS-20, Expatriate, Les Cadavres, Inside Out, Life Sentence, Cringer, Wet Paint Theatre Co., "Sid & Nancy".

#46 / Mar '87 - 72 pages
False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime".

"Just the facts, ma'am" Dept.
Th' INBRED was formed in Dec. 1984. The members are: Robert (guitar), @rt (vocals), Bill (drums), and Duff (bass). We played our first show on March 2nd, 1985. Two months later, we put out our first record, a 7" EP called Reproduction. We also spent two weeks on the road with Raw Power. In April 1986, Toxic Shock released our first album, A Family Affair. A month later we were on the road again; we'll be out twice this year. Our 2nd elpee's worth of toons will be out in the summer of '87. That's about it from the material world.

"But seriously, folks" Dept.

#47 / Apr '87 - 72 pages
Heresy, Ripcord, Electro Hippies, L' Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useles Pieces of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism".

#49 / June '87 - 72 pages
COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity", Flipside zine, "AIDS & The Sexual Counter-revolution".

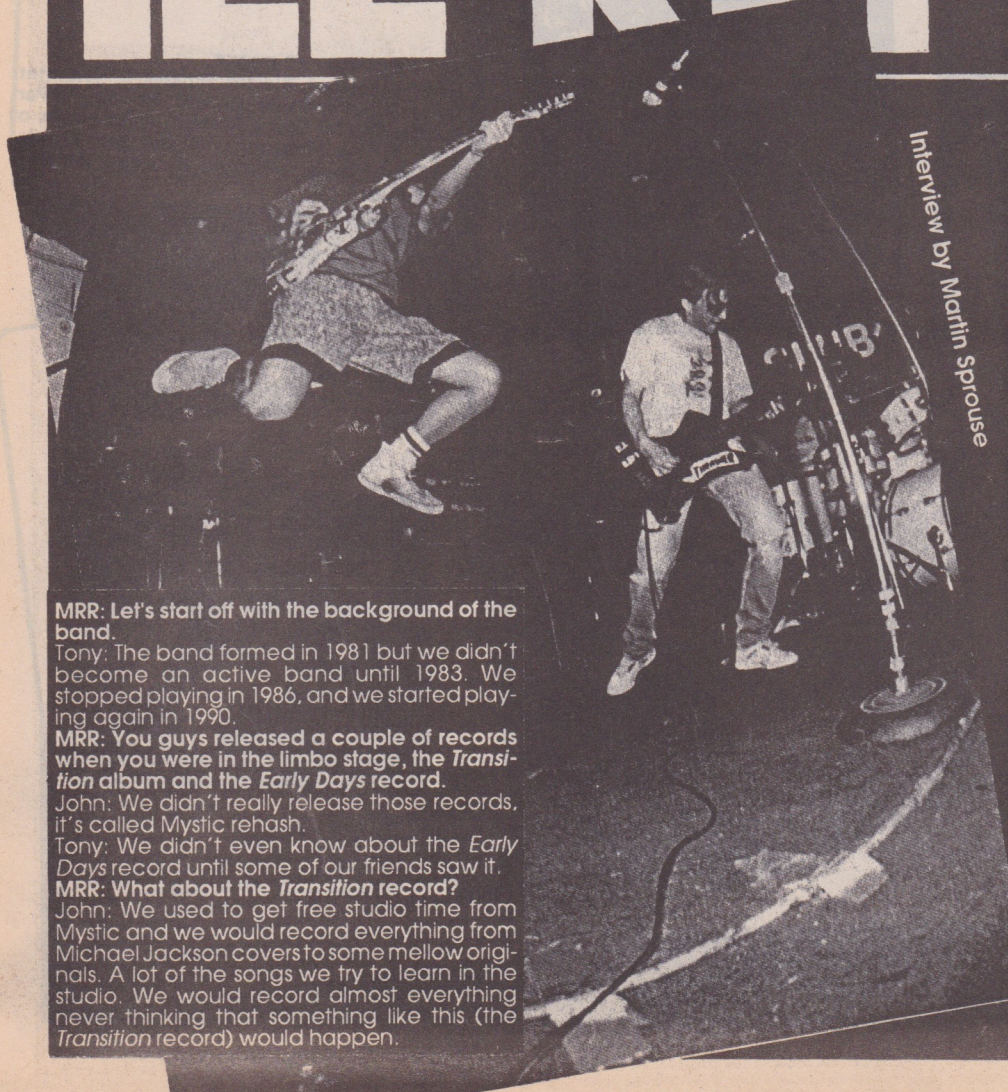
#48 / May '87 - 72 pages
Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th' Inbred, Accused, "Jesse Helms", "H1 work permits".

#49.5 / June '87 - 76 pages
"Welcome To Cruise Country", a European photozine by Helge Schreiber, put out with Trust zine. Includes BGK, Negazione, Napalm Death, Chumba, Subhumans, ENT, Concrete Sox, Heresy, Hostages Of Ayatollah, Lama, Tu Do Hospital, Everything Falls Apart and more.

Think of something you don't do
because no time is your excuse,
then think of how much time you spend
doing things you don't want to -
sell your time so you can spend,
and the circle never ends...
and in the end your only role is
just another thing to be bought and $old!

Deadline, Dead time, none of it is mine!

ILL REPUTE



Interview by Martin Sprouse

MRR: Let's start off with the background of the band.
Tony: The band formed in 1981 but we didn't become an active band until 1983. We stopped playing in 1986, and we started playing again in 1990.
MRR: You guys released a couple of records when you were in the limbo stage, the *Transition* album and the *Early Days* record.
John: We didn't really release those records, it's called Mystic rehash.
Tony: We didn't even know about the *Early Days* record until some of our friends saw it.
MRR: What about the *Transition* record?
John: We used to get free studio time from Mystic and we would record everything from Michael Jackson covers to some mellow originals. A lot of the songs we try to learn in the studio. We would record almost everything never thinking that something like this (the *Transition* record) would happen.

MRR: So Doug Moody compiled all these songs into a compilation?
John: He asked us about them, we listened to them and at the time we tried to beef them up but it didn't work too well.
MRR: It definitely didn't work...I listened to it right before this interview. I had completely forgotten what it sounded like. If I didn't know better it would seem that the band was in transition to a light folk rock sound or some lame cover band thing. I was getting ready to give you guys a bunch of shit for it.
John: I think that there were only a 1,000 of those records pressed and there won't be any more. It really was a fuck around kind of thing.
Tony: There are 2 or 3 songs on there that we still play.
MRR: The good songs I hope.
John: Yeah, we still play those two.
MRR: Last time I saw the band play was in 1984 when you guys were playing stuff off your first album, *What Happen Next*. It's been a long time since then so I'm really curious as to what type of music the band is playing now.
John: We play songs off all of our records and right now we have 5 new songs that have yet to be recorded. Our new material is getting a great respone which is good for us because we have a reputation based on our past music.
MRR: Is the new material...
Tony: It's punk rock.
John: It's not thrash, it's by no means metal, it's too fast for rock so I think of it as meldodic hardcore.
Tony: The songs are a lot more mature. The songs are still hardcore and at times on the edge of thrash.
MRR: But not the 1-2 1-2 type of stuff?
Carl: No, it's now the 1-2-3-4 type of stuff (laughter)
MRR: Do you still stick with the snotty vocals, John?
John: Yeah, their still like that. I was pissed at society! (laughter)

ILL REPUTE

MRR:Are you still?
John: Yeah, the lyrics are better than ever because they're addressing current issues.
MRR: Get more specific.
John: I recently wrote a song about the control of the government
Carl: It's called "Fuck The Government."
Everybody: (Laughter)
John: The song is called "Stop It Now." It's about how I'm not going to let the power of the government effect me. All of the songs are in the same vein.
MRR: So it's definetly not Republican rock.
John: It's far from that.
MRR: So how do you guys explain why the band got back together after a couple years abscence? You're still playing punk rock and hardcore. Your lyrics are still pissed off. Most people have gone on to become stock brokers or started making light safe music that people's moms like.
John: The reason why we split up was because it seemed that everywhere we'd go there would be a massive fight. We felt that our music was just a background for the violence. A lot of the songs on *What Happens Next* were about racism and here we were playing in front of a bunch of nazi skinheads.
Tony: That's the reason why I didn't mind dropping out at all.
John: People didn't care what was going on on stage. People didn't care what the band was as long as they got to slam or fight. We realized that it was a dead end street and stopped. After a while we all got back together (after being in other bands) and we realized that backing out was wrong. It was up to us to get things going again, especially in our own scene. We set out to change it.
Tony: The more people that speak out against the violence, the more people there will be to confront that type of shit.
MRR: Is that what you're dealing with (confronting violence) now that you're back together?
Tony: I think the scene has gotten a lot better since 1985. We just played a show in Riverside and people started fighting. We stopped playing and let them know that they're full of shit.
MRR: It's good that the bad aspects of shows haven't forced you to stop plaing the type of music that you want to play. What were some of the other reasons you got things going again?
Carl: This was the best way to meet girls.
John: We realized that there was still so much good out there in the scene. Although there were the assholes causing the problems there were a lot of people that still went to shows to enjoy the music. We want to get the postive aspects back in the scene just like in San Diego...people swinging hammers in the pit.
MRR: It's a beatifull memory isn't it?
Everybody: (laughter)
MRR: Tony told me in an earlier conversation that the band has had good large turn outs at the shows which might lead to the band becoming more popular than when things were happening in the mid-80's.
Carl: I think it's just a whole new batch of kids out there that are finding these old records like *What Happens Next* which are like brand new releases to them.
MRR: It doesn't sound like your attitudes have changed at all?
John: We aged a couple years but we don't really feel any different. I think that we can even jump higher.
MRR: You guys can still jump.
Carl: We just get so overwhelmed with the fountain of youth.
MRR: There's one thing that I want to clear up. A couple of years ago the band played one show in L.A. with Operation Ivy and you either got booed or beat off the stage because you opened up with a Led Zeppilen song?
Carl: Booed is an under statement.
John: We opened up with thisLed Zeppilen song, we played some new songs and were about to play some old ones when these gang members (who had never heard of any of the bands playing that night) started some shit. Next thing I knew a bottle him jim and he went into the audience and knocked two of them out. Then mace was sprayed and a riot broke out.
MRR: That was supposed to be your comeback show?
Tony: That was our big comeback show!
Everybody: (laughter)
MRR: So what's happening in Oxnard?
Tony: Right now there are a lot of young bands out here.
MRR: What are some of the people that were in the old bands doing now?
John: Ron from Stalag 13 lives in Australia.
MRR: What about the Dr. Know guys. They tried to go big time metal but it didn't work.
John: No, it definately didn't work. There's a new band forming with Braden Cruz (famous kid actor and early Dr. Know vocalist), Kyle, Blake and Larry from Dr. Know.
MRR: So what's next for the band?
John: We're recording a new demo tape and then we'll start looking for a new label. We've been playing almost every weekend and we'll keep that up. Before we tour we want to get this new record out.
MRR: Did you guys really cut Jimmy's tounge out?
Jimmy: No, I'm still here.
MRR: There's another rumor that the only reason why the band reformed was because no one wanted Jimmy to walk around with a Ill Repute tatoo and not have the band going.
Carl: Jimmy's getting a new one.
MRR: That's dedication.

ILL REPUTE
POB 1951
Port Hueneme,
CA 93044

It's been a long time since that silly porpoise has graced these pages--but, yes, Flipper is back. There's been a lot of water under the bridge since then, but seeing Flipper play nowadays is still a treat. Their new 7" is out too (though it costs as much as an import, mainly due to the bizarre pressing and packaging), and both sides are vital and memorable. Interview of Bruce Lose by Tim Yo

MRR: When did the band officially regroup?

B: Last April or May.

MRR: And what was the impetus behind that?

B: Ted (Falconi, guitarist) finally found somebody to play bass and called me up and said "Hey, we're gonna get back together and try this stuff." And I went "Are you sure?" and he went "Yeah, he knows all the songs, learned them off the records, has been in bands in the East Bay, and let's check it out."

MRR: So it's always been a 'maybe'?

B: I guess. Will's death (Will Shatter, singer, bass) hit me about two years after it happened. I was numb to the fact that it happened. I heard all these stories, participated in all the wakes, and I didn't believe he was dead. "He's hiding out somewhere, laughing and chuckling with his parent's money keeping him alive." His father invented the Lowery's taco shell. I thought he was playing a big joke. At the time, I was working with another band called The Weasel Contingent with some old high school friends of mine, so we got back together and headed in a musical direction that Flipper had lost after the fifth year of being...I had tried to bring all these songs into it, but they weren't into it...they just wanted to do 'the Flipper sound' and sticking with the old stuff. We weren't really writing a whole bunch of new material at that point. So I started working with this other band, and Will kicked off.

MRR: So Ted instigated it again...

B: Yeah, he had been working with this guy John. He'd go over to Ted's, learn the songs from the records, and Ted would play them how he heard them. Ted's guitar music was always different from what Will and I had written as bass lines, so the interpretation came out sort of different and when I got together with John I had to re-correct him as to what was going on. "No, it's not that standard rock and roll format, it's like this jagged weird thing over this way and that's how you get that strange drone on it." And he goes, "Oh, now I see!" And slowly but surely the relationship between me and John has gotten real good. He's somebody who can actually play rock and roll or blues bass, so it's like unteaching him.

MRR: And Steve (DiMartis, drums) was just waiting too?

B: I think Will's death hit Steve real hard too. He got real quiet and estranged for a while, and I hadn't had much contact with him. We always had a kind of bitter rivalry going, for what reason I don't know. Steve wants to be a rock star, is a rock star, but I guess at some point he finally accepted that Flipper was his band and that he was part of Flipper. For a while, before Will's death, he was "What are we?" That's why he tried doing the Jungle Studs and other bands. And I said "Steve, we are the band that people love to hate. We play the worst music in America. That's what we've gotten known for. We've set a precedent, a style." And I guess he ultimately accepted that. He's totally into it

MRR: Do you still think that you play the worst music?

B: I never thought that. I've always loved our music.

MRR: Then what happened?

B: John had brought in some things he had written for other bands and we worked on them a bit. They were straighter, cleaner....so we dirtied up the bass a little bit, starting feeling a little more comfortable with it. Then one day this woman from The New Mission News came in to do an interview, had heard that we were starting to go again, and right there at that rehearsal it hit on that old spontaneous Flipper thing. We came up with the song "Someday" that's on the new single, and it was all of a sudden there, clicked back again.

MRR: From a cynics point of view, a lot of older punk bands have been reforming the last few years, and usually when a band reforms, people think they're doing it just for the money or because it's a trend. How would you respond to that?

B: I'm doing it because I love the music, I love what we're doing, I love our sound and Ted's guitar work. It takes him years to perfect a piece, and when he gets it perfected he'll start experimenting again. It's great. I always heard the bass lines I'd write as more of a lead guitar thing, and Ted would take that even a step beyond. And it was funny to be back with Steve, all of a sudden there he is, Mr Drummer. He hadn't changed, being even more Mr Drummer Rock Star than he had before.

MRR: Is there a nostalgia element to it? I mean, how does it feel different at this point, given that one of the very integral people is no longer in it. The chemistry must feel totally different.

B: That was a hard point for me to get through, over, by, around. I wasn't sure if it would work out. At first we worked on the old material, got that feeling down, but it wasn't the same feeling exactly. There were times that I was put in the position of singing one of Will's songs and John was playing a bass line that I was playing. I like singing to my own music. I thought about rephrasing some of Will's lyrics, but in kind of a homage attitude we will do old stuff. Nobody else is doing that music, and if he was that well loved then this is just that much more love for him. I got a lot of flack from a lot of people that were old fans way back when. Some people just gave out this attitude of "How dare you? It was Will's band, it was Will's idea, and he was the idealist, he was...." That element, his fans, are missing from shows. Some have come back in. He had a whole scene around himself...we all had our own little scenes, that was the thing about Flipper, and we all brought them in together and it became that thing. Anyway, John is another extreme personality. He didn't know how to come in at first and deal with me, filling someone else's shoes. But I told him, "No, I want you to be you, to see who you are and add your element." So he went into him and I said "That's kinda weird cuz that's not what we were about, more straighter rock and roll." So he got the two fused with the new stuff we've been working on, 7-10 more songs including the new single.

MRR: Do you write all the lyrics now?

B: Yes. But just within the last few months, John and I have slowly begun to be better collaborators together. And it feels good to be working in tight with something I'd been used to working with because I'd always used the bass line for whatever melody I might be singing in, or whether I chose to sing it in a non-melody. It's starting to come together. The other day I brought in a bass line and John played it. I couldn't figure out what to sing and John through out a chorus line. We used that and it inspired me to do verses. And I came in the next week and he didn't really remember the bass line but had his own interpretation of it. "OK, that still works, why don't I write that down." And then I kinda changed a little bit of the lyrics he gave me. It's fusing again.

MRR: Initially, when Flipper came into existence, it emerged from a community, an organic outgrowth of a scene. But that old scene no longer exists. The San Francisco scene disintegrated. What today is the punk scene tends to be a lot more suburban, East Bay, a lot younger. A million bands have come and gone in the intervening years. So I'm curious if you feel like, no pun intended, a fish out of water? You don't really have a base community any longer. The organic punk scene today comes out of a younger crowd and you're not part of that, yet you're not part of the SF bar scene either. You're almost superimposed. How do picture any of this?

B: I see trickles of the old scene coming in, I see people from the new scene come to check out this thing Flipper was but not seeing what it was. You're seeing a new thing. At first, the new scene seemed to be more receptive and accepting of the old material. Then we went to New York last summer and tried out all new material, which was totally accepted. They flipped out on it, on Flipper. Maybe it's because Flipper has come through there over the years in many different forms: without me, without Will, etc. I think it's just more openly accepted as something that can be bigger than something that was this little thing that came from this scene. That's something that a lot of the old people from the SF scene have a hard time accepting. Plus, a lot of those people have gone on to just totally blend into society. So, "Fuck you, you were a fake."

MRR: When I saw one of your shows at Gilman, a lot of the young kids were giving you guys a lot of shit. In the old days, the new hardcore kids would give you shit cuz they wanted you to play faster. Today, there are a lot of bands that play really slow and grinding and are very accepted, so it seemed like this crowd was riding you mainly because of your age.

B: Well, my age is the same age I've been since I've been that age. Ok, so I'm married now, have a kid now. Instead of being a juvenile delinquent I'm a YAD (young adult delinquent). I'm still as much a delinquent, but I have a couple of responsibilities to fulfill, so I try to pull those off. I get lost in that and I feel estranged from being in a scene where I can go hang out and make friends.

MRR: As I remember, you were always very cynical about the punk scene; do you still feel that way?
B: My feelings on the punk scene are that part of it has been taken away from the punks, and homogenized in with some folky, hippie shit, kind of peace punk stuff, and I've never really gotten behind that or understood what it was. I consider the true punks of America right now, except for one small factor which inhibits them from growing too fast, to be the hardcore rap scene. I like the street attitude and what they're saying, but the thing that has taken that scene away from itself is that they can't do live shows all the time and they don't create fast enough. What I would really like to see, for a true upheavel and change in America, is for the new punk scene, the old punk scene, and the rap scene to run together. I think it could be an incredibly strong force, but right now the hardcore rap scene seems to be boistering its own self and being anti-white. That's fine, and they have a bitch to gripe about. We did too when we first started.
MRR: Based on what I heard on the new single and what you've said so far, it sounds like you're not as cynical as you used to be.
B: Well, I'm not abusing myself as much. That's partly because I've helped create a life, have a child, and that does do a number to your head. You feel to be much more a part of life, human. The feeling in 1977, 78, 79, 80, 81, was that there was a real possibility of the world ending, that there was a wave of anarchy about to hit, and when I noticed that that wasn't really coming about, I started thinking optimistic things but they were still kind of cynical. "It's not anarchy and end of the world now, but maybe there will be food riots in 1995." We're all alive, right, so you kill yourself or you fucking go on. But you can still be expressive and have your own opinions and can say shitty things and say good things. I've always been that way. With the old Flipper, it seemed that things Will wrote about were social/political statements out at society, and I sang some of those. At first I didn't really know where I was going when I started writing, and then I noticed I was doing a personal observation type political view. So I've let that develop, and that's why you've got these two different things on the new record. One side is a statement about how society isn't changing, and everybody's getting stupider and more drawn into all this bullshit...new cars, clothes, being more concered with what's new and entertaining than the real issues at hand....like the food riots of 1995. And the other side is a song of cynical hope, about how I used to be, sitting around alone in my room, tweaked out, depressed, cynical, weird, self-destructive but trying to take it out in a creative manner, and how far into the depths that brought me. And watching somebody right beside me go one step beyond, and then there are still things to go on with. Sort of like the lyrics to "You Not Me" on the second album, which is about how the audience expected a certain something of me, and how I wasn't particularly living up to that, but at the same time "Fuck you" for your unconcern. There are things I want to say and influences I'm still feeling fromdifferent aspects of the musical community. I've always been open to all music, except when I first got into punk and the Sex Pistols were all that mattered. I tossed out all my 15 year collection of music, but now it's resurged back all over again.
MRR: When Flipper first started, you threw the gears back into reverse and started playing slooow, and people were flipping out and demanding you play faster. Today there are tons of slow, gringing bands that are popular. Are you aware of that?
B: I haven't kept up with the white music culture. I've been so entranced by the political lyrics of the hardcore rap bands that that's been my inspiration to continue being hardcore.
MRR: Do you have any idea where the band is really heading? I wonder if the benefit of hindsight after the first go-round allows you more intent or conscious purpose.
B: There is conscious purpose within certain ideas about not making some mistakes for commercial gain, because anybody that plays music, whether they're a folk artist or on an underground label or a street musician, is to be able to live off of doing their music. You put work and time into it, and it invests in you and grows and nurtures itself. We want to fill shows again, not just for monetary gain, but because we remember the feeling of satisfying people.
MRR: I'll be curious to see how it evolves. My fondest memories of Flipper were at some of the smaller shows, like at Sound Of Music, where you didn't know what was going to happen. Maybe the band would get in a fight, maybe they wouldn't finish a song, maybe the whole set was one song long. At one show the place got flooded and a huge water fight broke out, threatening to electrocute everybody, but no one cared. There was a chaotic quality, a mystery.
B: Well, that mystery got shut down real fast with Will's death. But the mystery is that it continues. I can't tell you where it's going. But if people come to shows we'll find out.
MRR: What I was getting at was that initially there was a chemistry between the band and the audience that made a Flipper show. It wasn't just the band.
B: That seems to be lacking because the audience seems to have heard of what it was before, and when they see it now it's maybe that they're respectfully watching. There are still people who go totally nuts, who totally harrass me. "OK, you want to untie my shoelace, I'm going to kick your face." It's a start of interaction, like someone throwing a beer can at Will because he didn't know how to play a bass. That whole thing could easily be, but you can't exactly redo the past for nostalgia reasons.
MRR: No, but when I saw your show at Slims, people were watching, some were dancing a lot (for San Francisco), some were there to check out the past, but there was something so sterile or separate between the band and crowd. I'm not saying you have to go back and imitate the past. But part of what is important with Flipper is the communication between the band and audience, either through the music or lyrics or presentation, the magic. It's not something you can imitate, but I wonder if you can instigate.
B: i see the probability of that happening. I think non-interaction that night was due to the fact that the band wasn't correctly into sync yet.
MRR: One of the elements that's been lost the last few years is that so many bands have gotten so serious about themselves that you might as well be watching a practice.
B: it's worse than that. I go to shows and like to yell "You fucking suck!" That old attitude. Bands can't take it, they get very upset. I was into audience chaos before I was into band chaos. I gave all the early punk bands shit, the Avengers, Dils. Razzing them.
MRR: So it's sad to see crowds going to shows now to just be entertained, the band goes to entertain. There's nothing challenging going on at all, it's totally unmemorable. There's a dynamic which I'll call a punk dynamic, which is largely missing from punk and absolutely missing from other music scenes. It's become such a business and entertainment thing. I think a punk show should smack you upside the head, and you should walk out of there thinking. If the crowd isn't going to challenge the band, at least the band could challenge the crowd. It's all so safe.
B: I hope that people will recognize the new challenge, because it's forming. It's been in my head for a long time, but I just left it that way, fluid, because there was no way to express it. I tried to express it in a few other bands. In New York I had a band Altered States of America. "Alter" was our theme, alter through any means whatsoever. Be totally weird. We were only together six months and played just one gig, but we made an impact on the Lower East Side. Mega graffiti, some of which ended up in that movie "Blood City" about heroin dealing. We inspired graffiti artists to go out and hit trains. You can instigate in a music scene. There are a million ways to approach it, corrupt it, infuse it, and become it.
MRR: How do people go about instigating life into something that has become too easy to take for granted or predictable.
B: Stop going up and doing predictable music. A lot of bands stick with the safe. Some can do it with humor. There's a band, Johnny's Problem, who take this mixture of heavy metal-ska-funk-reggae fusion of punk to a humorous situation. I wish they would take it one step further, and I can't tell them what to do and wouldn't know what to do if I were them. But if they could take it one more inch over the line. But keeping away from standardized riffs, certain styles, or the pretense of having to look a certain way on stage, act a certain way. It has to come back together, otherwise it's just going to get lost and all become TV. TV was one of the things that American punk was fighting against. Getting zapped by entertainment for entertainment's sake. But we can't tell people how to do this; they've got to find their own spark of life. Just do it. If you're going to do it, be a rebel without a cause or be a rebel with a cause. Just push it a little further.
MRR: Do you want any mail?
B: You can write to Bruce Lose, 811 44th St, Oakland, CA 94608. I won't guarantee I'll write you back. But I'd like to see what's out there and if there's something challenging I'd definitely respond to it.
MRR: Final comments?
B: Watch for the food riots of 1995. And my mother told be about Burma. The U.S. is going to start up a thing about Burma, how their political system is so unjust, with their drug trade. Look what just happened with this last war. We went over there because of a politically unjust situation and took control of the world's oil supplies. So they're going to do it for drugs next. They're going to flood them into this country and keep everybody stoned so that when the food riot hits, your stomach won't be hungry. Keep alive and rebel!

RED LONDON

MONDAY, OCTOBER 1, 1990. No. 36,906 (117th Year).

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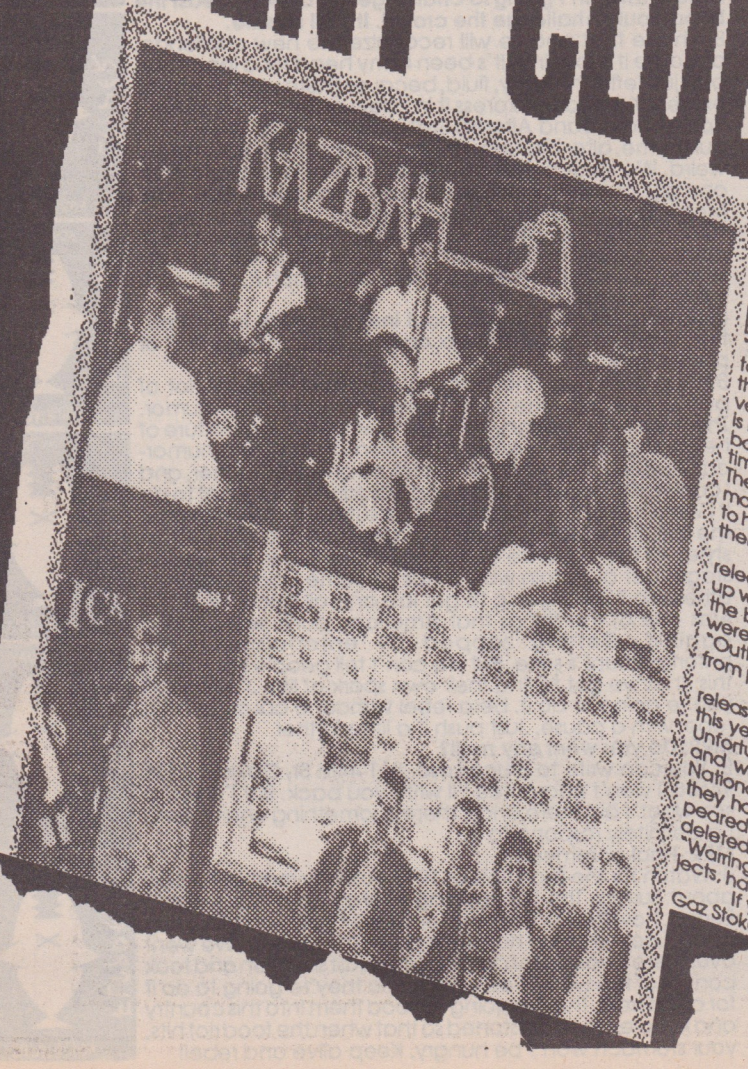

About the band involved: Red London have now been in existence since October 1981. To celebrate their 10th anniversary as one of the more important and socially aware British punk bands since The Clash, its about time they were featured here.

The band formed in October 1981 primarily influenced by The Clash and used the band as a platform for their left wing politics and to show that not all skinheads are fascists. 1983 the band signed to Razor Records and released the now famous 7" "Sten Guns in Sunderland." That record sold 40,000 copies, topped the indie record charts and entered the lower reaches of the national charts and the band picked up the tag of the 80s version of The Clash. The single was quickly followed up by the "This is England" album. This record picked up great reviews, and the band became a major part of the positive punk movement at the time along with bands like The Neurotics, Action Pact, Burial and The Redskins. During the miners strike of 1984 the band devoted most of the year playing benefit gigs all over Britain raising money to help the miners fight to keep their jobs. The miners may have lost their struggle but the band proved politics and music can mix.

1986 - With a new line up the band appeared on an album released by the French label Bondage. This was quickly followed up with the "Pride and Passion" EP that lead to major success for the band in France. The band's music and their socialist politics were the ideal mix for France. Another album on a French label "Outlaws" was released, featured some great songs but suffered from poor sound reproduction.

1991 - Red London toured Germany and France and released the powerful "Tumbling Dice" album, before the end of this year they will be releasing a live LP on Released Emotions. Unfortunately Raish Carter, the vocalist on "Pride and Passion" and who left the band in 1987, has recently joined the British Nationalist band "Skullhead." The band wish to make it clear that they have nothing to do with him and the only record he appeared on was the "Pride and Passion" EP, which has now been deleted. Tony Frater, formerly of Red Alert, and Keith "Styx" Warrington, formerly of the Angelic Upstarts and Cockney Rejects, have now both joined Red London.

If you wish to contact the band write to Red London c/o Gaz Stoker, 6 Chapman Street, Fulwell, Sunderland, England.

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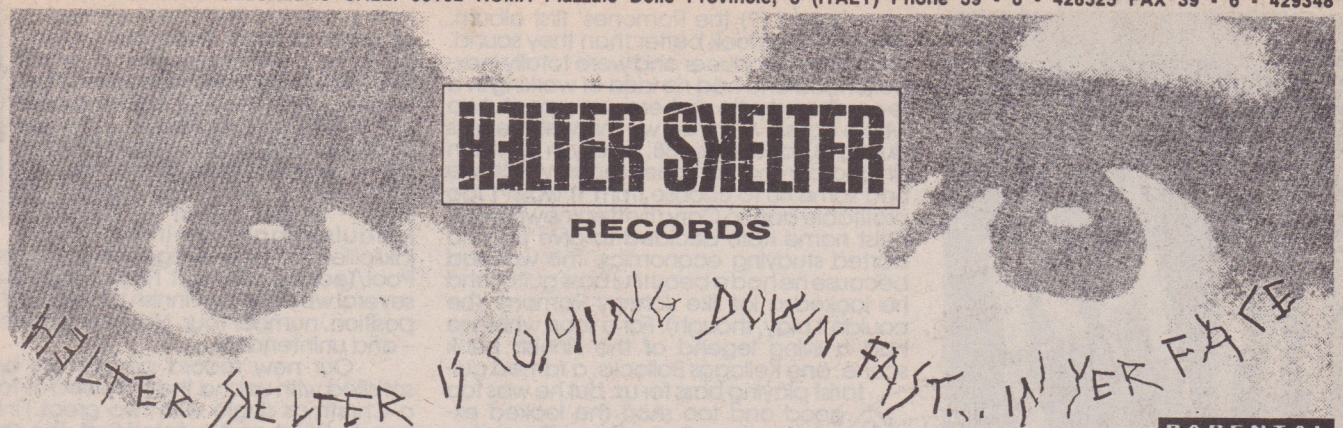

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Interview by Nick Anarchie

MRR: Names, ages, instruments played and former bands?

NL: Heko Luumáki, 27, guitar; Joey Luumáki, 29, vocals; Pete Luumáki, 29, bass guitar and backing vocals (former bands: Cut C.C., Jouni Perkele & Viimeinen Savotla); Kaide Luumáki, 30, drums (former bands: Cut C.C., Hangman Jury, Van Hurskas, Cartoon Rockers)

MRR: How long has the band been together?

NL: The band's been together since summer '85.

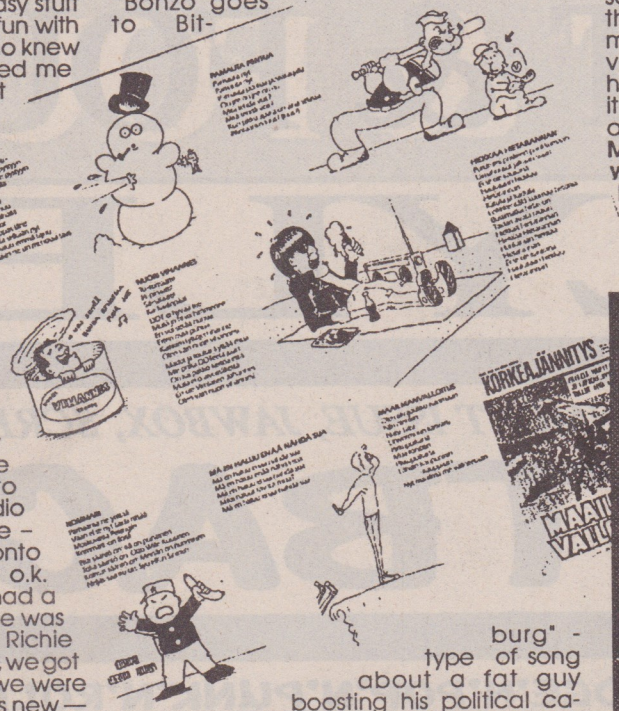
MRR: Tell me about the history of the band....

NL: Original line-up was Heko, Joey, Cory and Eddy Luumáki. Before I came in the others had been playing together even since high school (as they went to the same school in Espoo, the neighboring city of Helsinki). Their band used to play Ramones and Status Quo songs and other easy stuff and had several guest vocalists — fun with friends. I had a couple of friends who knew these guys, too, and recommended me for a singer to them (certainly not because of my singing capability, which is limited but they knew I was a Ramones freak). When we first got together after a Ramones gig in Roskilde, Denmark, we confirmed the band name into its present form and the musical course — strictly Ramones, translated in Finnish, just for our own fun. After a couple of translating sessions and a little of not-so-serious rehearsing we were asked for a supporting act to a couple of gigs by our friends' band. Now this was new — and unintended. We threw the gigs anyway and there happened to be lots of people from the local Radio City and the Rumba-rock magazine — and Kaide who pushed himself onto Eddy's seat. That was really quite o.k. because Eddy couldn't play, he had a kiddy-toy drum set and, besides, he was taken away (he looked a lot like Richie Ramone, though). Rumours spread, we got listed by a record company and we were wondering what the....Now this was new — and unintended. First album "Ne Luumäet," was released in October '86. It contained 14 Ramones classics cleverly translated into Finnish. Single cut for "Ne Luumäet" was "Sam Pani Kai Jutain Juomaani/Siinä On Punk Kari" ("Somebody Put Something In My Drink/Sheena Is A Punk Rocker").

The album cover was a "Rocket to Russia" — imitation and the back cover was stolen from "Pleasant Dreams." The single cover aped (?) the Ramones' first album. These records look better than they sound. We had no producer and were totally inexperienced and had no idea of working in a recording studio (where we spent two whole days!). Anyway, we threw some gigs during '87 and early '88, mostly in southern Finland playing Ramones songs, which we had some 40 to choose from. It wasn't too profitable and so Cary (better known by his artist name Kari) decided to give up and started studying economics. This was sad because he had a beautiful bass guitar and he looked a lot like Johnny Ramone (he couldn't play, though). For a short while we had a living legend of the Finnish punk scene, one Kelloggs Bollocks, a famed guitarist playing bass for us, but he was too good and too short (he looked exactly like Dee Dee Ramone, though). After summer '88 Pete Luumáki joined the band and made it stand 6 feet 2 1/2 inches in average. He even bought Cary's old bass, so there was no problem now.

Except... We had quite concluded our Ramones crusade, there was nothing new in that so we decided not to play anymore Ramones songs in public. We had written some of our own songs during the years and now we wrote more, went underground for a while and came back springtime '89 with a new album, "Verta Ja Luita", (Blood and Bones)... consisted of 21 more or less Ramones-affected originals. Again, we had now producer and we spent lots more time by the studio pool table than in the studio itself. This yielded exceptionally bad sounds.

Single cut was "Láski Eduskuntaan" (Fatso for a Congressman), a "Bonzo goes to Bitburg" - type of song about a fat guy boosting his political career, our first and only song that can be considered to have an opinion or a message in it — and it was, of course, a joke.



We got back to gigging, but now we strictly played our own material only. We didn't play Ramones songs even in encores (nowadays we do). Things were a bit sticky in our record company in '90 so we sent a four song demo tape to the largest Finnish rock label and told them we had an albumful of songs. They took the bait, gave us a producer and a whole week of studio time. These conditions were so great that our third and newest album "Laki Ja Järstys" (Law and Order) sounds good even to my own ear. It was released September '90 and sold a lot more than the two first LPs. Single cut "Tuomari/Maauimalaan/Teinimutantiininjakilpiilonna" (The Judge/Down to the Pool/Teenage Mutant Ninja Turtle) spent several weeks in the Finnish top ten, highest position, number four. Now this was new — and unintended.

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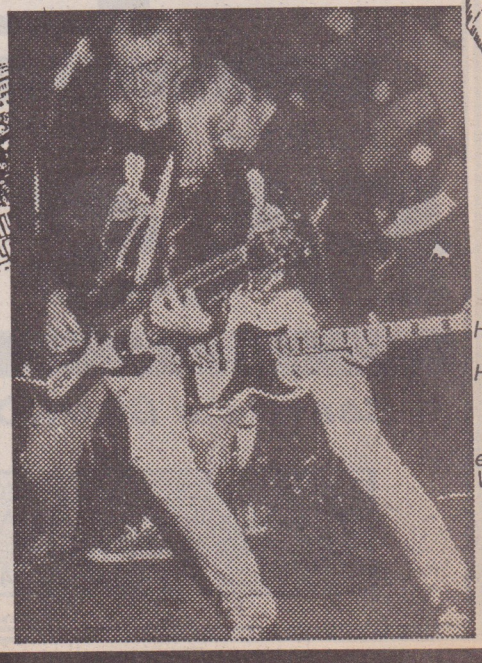

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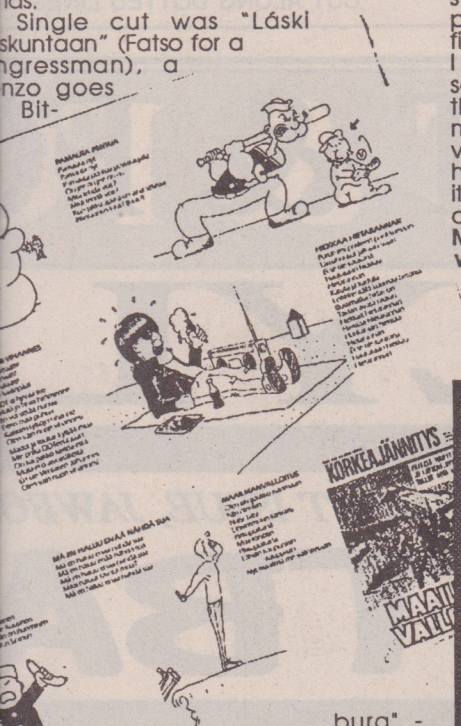

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NE LUUMÄET

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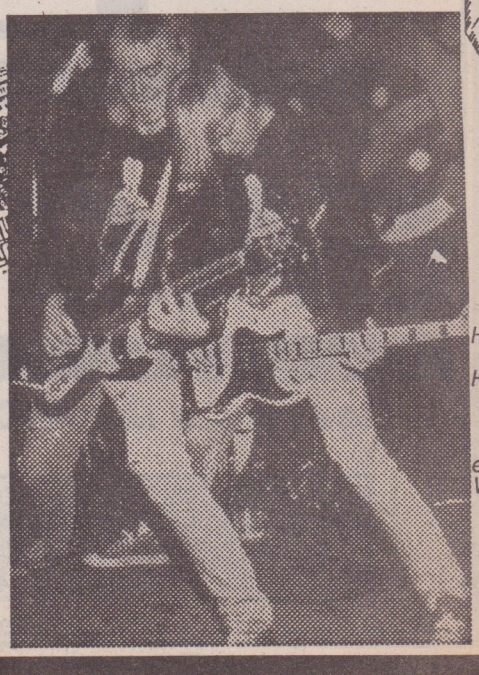

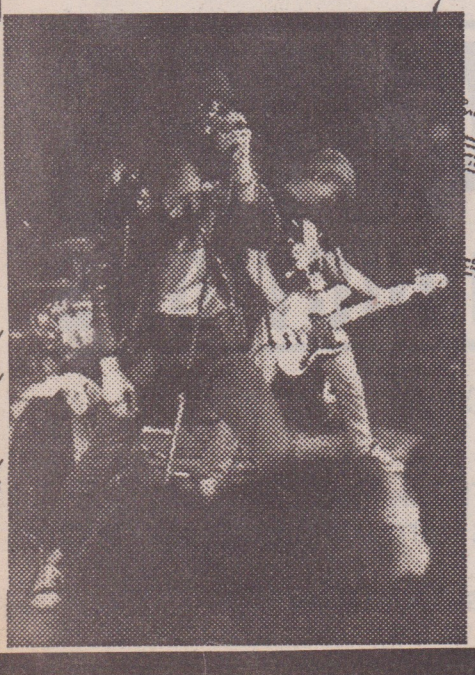

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You would have been eighteen today
Why is it always this way?
Why do you drive against red light?

NE LUUMÄET

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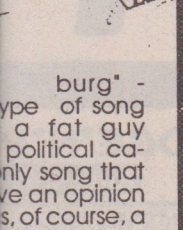

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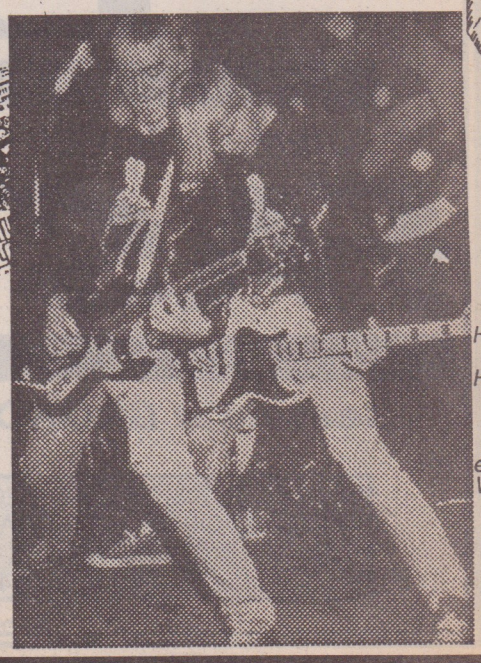

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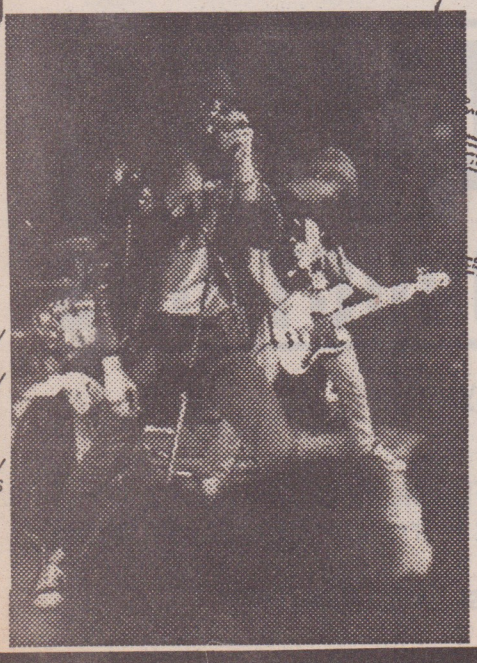

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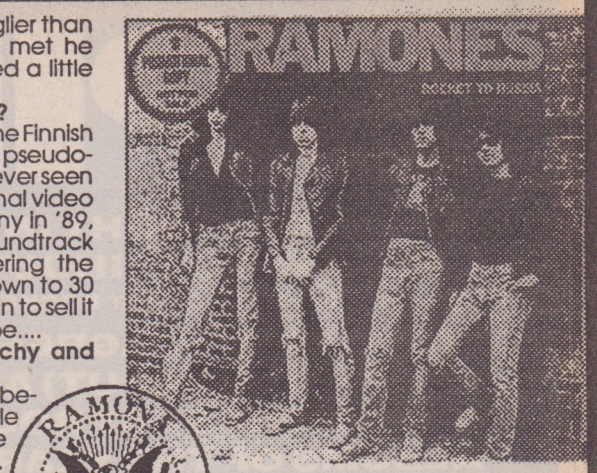
MRR: What videos have you done?
NL: We did "Siinä on Punk Kari" for the Finnish network TV in '86. It was a basic pseudo-stage playback thing which I've never seen myself. We have also done a fictional video document for a small film company in '89, but they lost the guitars from the soundtrack of the live sections when mastering the video. It is now being re-edited down to 30 minutes and re-mastered. They plan to sell it to the network TV, we'll see & I'll be....

MRR: What do you think of anarchy and peace punk bands?
NL: Real anarchy cannot exist because there will always be people who want to rule over other people (and that goes for peace as well). These things can't be changed by the means of any music. The only way to anarchy or peace is to kill every human being but one in the world, and that would probably be the end of punk rock.

MRR: What do you think of animal rights and vegetarianism?
NL: There will always be people who want to rule over other people but they cannot do this and so they take a pet. I don't like that animals are taken away from their natural surroundings, brought to cities, chained and restrained. I rather look at a squirrel in a tree than a giraffe in a zoo, the place of wildlife is in the nature. Hunting is something I really can't understand; fat guys shooting at birds and animals that almost certainly won't shoot back. It's no need of food, it's the questionable joy of killing. But biologically, human is a carnivore and I think it's even necessary for a man to eat meat, all vegetarians that I know look like skeletons or dead bodies. Of course the animals should be treated decently and respectfully and their skins should be manufactured into black leather jackets.



MRR: What are your political beliefs, if any?
NL: I am, and the band is, a political and religional non-believer. Every politician is motivated only by his greed and own interests and his party's interests. If a person wants truly to help other people or profit the society, he won't rise on the political ladder because there's no money in that business.

MRR: What are the best and worst things about Finland?
NL: There's plenty of room in Finland and that's good. The biggest city, Helsinki, packs less than 500,000 inhabitants, which results in low crime rate, low level of juvenile delinquency, and a low level of happenings and goings-on. There are good and bad things here.

MRR: Should Finland join the EEC in 1992 and why or why not?
NL: Big ones eat small ones.

MRR: Have you played/do you want to play outside of Finland?
NL: We sing in Finnish and only Finnish people can understand our nonsense. I think that people everywhere should support their local bands.

MRR: What's your favorite Ramones song and favorite Ramones album?
NL: This is a tough one. LP is "Leave Home" or "Rocket to Russia", and the song, well, it's not "Time Has Come Today".

MRR: What future plans do you have for Ne Luumäet?
NL: We're going to turn our fun hobby into dull and forced money-making.

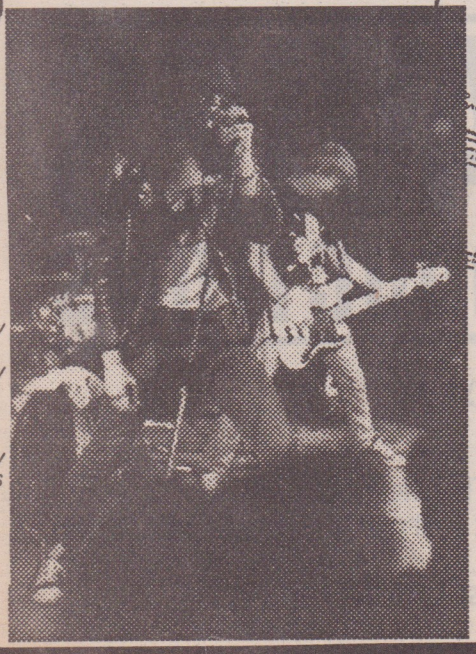
MRR: Your first LP was Finnish versions of Ramones songs, why did you change on your other albums to your own songs, but still with a Ramones sound?
NL: Releasing a cover song LP is like putting one leg into a grave and doing that twice in a row would be like eight legs in a grave. The Ramones set new standards to rock music, and who are we to break them? We don't believe in long involved songs.

MRR: You're a punk band, what do you think of hardcore?
NL: Even though I cannot sing I like melody in music, except guitar solos. Music being short, loud and fast is o.k.

MRR: Who's your favorite Ramone? Is C.J. as good a musician as Dee Dee?
NL: Johnny Ramone seems to be a real nice guy, a great musician, and he has a good way of living and fun hobbies. C.J.'s given the band a shot of vitality, at least for live performances and the future will show the songwriting capacity of the "new" Ramones. In my experience, drummers and bassists are replaceable.

MRR: Anything else you'd like to say?
NL: Ne Luumäet is an extremely simple band. I am 6 foot 8. All pedestrians should have a reflector or torch when it's dark.

Nick @/ Pikalahetintie 3A2/ 00620 Helsinki/ Finland



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SPINOUT

"SATURDAY NIGHT IN AMERICA BELONGS TO SPINOUT"
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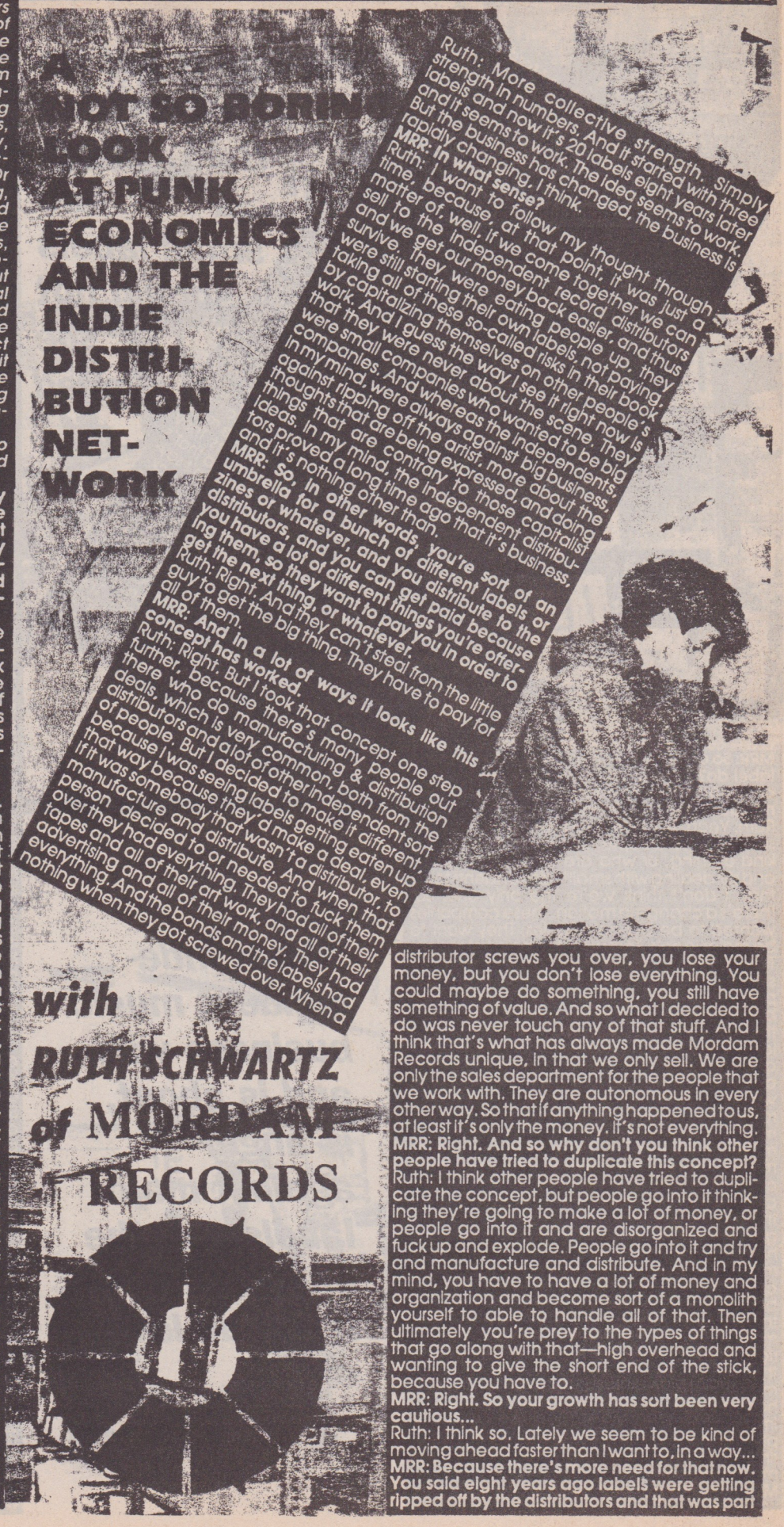
A NOT SO BORING LOOK AT PUNK ECONOMICS AND THE INDIE DISTRIBUTION NETWORK

with RUTH SCHWARTZ of MORDAM RECORDS



Ruth isn't a stranger to many longtime readers of this mag, what with her many years of being a partner in MRR and syndication of the MRR Radio show for so long. But to those who've gotten involved more recently, she might be a mystery. Today she runs Mordam Records, which is both a label and an umbrella for many labels and zines, including MRR, Flipside, Lookout, Alternative Tentacles, Shredder, Sympathy For The Record Industry, Vinyl Communications, Amity, Broken Records, Piggly Wiggly, Allied Recordings, Dr Strange, Dionysus, Desolation Row, Kirbdog, World War Three Illustrated, Konkurrell, and Libertine Records. Her longtime activism in the scene, mainly in the business end of things, has given her quite an insight into the economics of distribution. As anyone who's put out a record knows, getting your material distributed is hard enough, and getting paid what you're owed is even harder. So, we thought it time to delve into this murky subject and no better person to shed some light on it than Ruth, who tries to maintain that delicate balance between one's ideals and dealing with the cutthroat world of capitalist economics.

This interview was done 2 months prior to CD Presents and Rough Trade folding up. Read on. Tim.

MRR: Maybe we should do some bit of history here. You haven't been interviewed in a while in the magazine so all of the newer kids just don't know who you are. A lot of this hopefully will deal with sort of the economics of independent distribution and bla de bla and maybe you should give little bit of background of your history.

Ruth: For those people who don't know me I've done radio for years, including the syndication for MRR Radio. I've done a lot of work with most of the other radio stations in the area. I worked at Rough Trade for a couple of years, originally as a salesperson and then as a buyer, until I left there in a huff. But there's more reading of that nature in another publication, to not repeat myself.

MRR: Which publication?

Ruth: In Martin's book, *Threat By Example*. Ultimately that story is why I started Mordam Records. Mordam Records, which has been around about eight years, is built upon what was happening in independent records eight years ago...that the distributors, who all were starting their own record labels, were making money to pay for their record labels by eating up all the small bands and small organizations that were putting out records. They'd buy the records and never pay for them, and then they'd turn around and put out their own records. Ultimately now, those record labels are making a lot of money, which is why I think this conversation is taking place. Back then, those businesses were based on "supporting the scene". You know, "We can support the scene and take all these records and sell them for everybody, and we can sell lots of them, and everybody wants them, and we'll just, willingly or unwillingly, not pay people and put out our records that we can make money on." Mordam is set up on an idea that these bands and small labels should not be ripped off. That, in fact, what independent music business was and is about, is anger against major labels and the music business, all levels, whether it be records, promotion, etc. To be in support of the artist, in support of the ideals. And although we live in a capitalist arena where economics do matter, then ultimately people have to pay to do what they're going to do and they have to get the money back to survive. These bands and labels weren't surviving, they weren't making it through the circuit. They were getting eaten alive. So, I put a bunch of labels together and said, "If we put ourselves together, we are stronger. We can sell a little stronger and we can get our money a little easier."

MRR: Because you have more collective power?

Ruth: More collective strength. Simply strength in numbers. And it started with three labels and now it's 20 labels eight years later and it seems to work. The idea seems to work. But the business has changed, the business is rapidly changing, I think.

MRR: In what sense?

Ruth: I want to follow my thought through time, because, at that point, it was just a matter of, well, if we come together we can sell to the independent record distributors and we get our money back easier, and thus survive. They were eating people up, they were still starting their own labels, not paying, taking all of these so-called risks in their book by capitalizing themselves on other people's work. And I guess the way I see it right now is that they were never about the scene. They were small companies who wanted to be big companies. And whereas the independents, in my mind, were always against big business, against ripping off the artist, more about the things that are being expressed, and doing things that are contrary to those capitalist ideas. In my mind, the independent distributors proved a long time ago that it's business, and it's nothing other than.

MRR: So, in other words, you're sort of an umbrella for a bunch of different labels or zines or whatever, and you can get paid because you have a lot of different things you're offering them, so they want to pay you in order to get the next thing, or whatever.

Ruth: Right. And they can't steal from the little guy to get the big thing. They have to pay for all of them.

MRR: And in a lot of ways it looks like this concept has worked.

Ruth: Right. But I took that concept one step further, because there's many people out there who do manufacturing & distribution deals, which is very common, both from the distributors and a lot of other independent sort of people. But I decided to make it different because I was seeing labels getting eaten up that way because they'd make a deal, even if it was somebody that wasn't a distributor, to manufacture, and distribute. And when that person decided to or needed to fuck them over they had everything. They had all of their tapes and all of their art work, and all of their advertising and all of their money. They had everything. And the bands and the labels had nothing when they got screwed over. When a distributor screws you over, you lose your money, but you don't lose everything. You could maybe do something, you still have something of value. And so what I decided to do was never touch any of that stuff. And I think that's what has always made Mordam Records unique, in that we only sell. We are only the sales department for the people that we work with. They are autonomous in every other way. So that if anything happened to us, at least it's only the money. It's not everything.

MRR: Right. And so why don't you think other people have tried to duplicate this concept?

Ruth: I think other people have tried to duplicate the concept, but people go into it thinking they're going to make a lot of money, or people go into it and are disorganized and fuck up and explode. People go into it and try and manufacture and distribute. And in my mind, you have to have a lot of money and organization and become sort of a monolith yourself to able to handle all of that. Then ultimately you're prey to the types of things that go along with that—high overhead and wanting to give the short end of the stick, because you have to.

MRR: Right. So your growth has sort been very cautious...

Ruth: I think so. Lately we seem to be kind of moving ahead faster than I want to, in a way...

MRR: Because there's more need for that now. You said eight years ago labels were getting ripped off by the distributors and that was part

of your motivation for starting Mordam. Well nothing has changed, because I hear more and more labels saying "We're not going to go through distributors any more."

Ruth: What's changed is that the distributors don't even take these labels any more. For instance, when I wrote the piece in *Threat By Example* and I was depressed, it was a period when the distributors were in their own growth. They were finally able to say, "We aren't even going to pretend to need you any more." Because for years they pretended they were part of the scene, they pretended that they needed all these labels and all these records. When they got big enough, and they're labels became strong enough and they're having million sellers and this kind of thing and all their prime energy is going into that, they don't have to pretend that they need independent labels any more. So they started just kicking people out. And I don't necessarily blame them entirely for that, because you also had a glut in the marketplace, you had a changing scene, people weren't buying as many records. There was a lot of really bad records out. And it's a two way street, but they just started saying, "No, we're not going to take your record." And they were becoming very, very choosy. And that's become more so over the course of the last few years. They just don't take that many records, and that's a big difference. Because people aren't saying, "I'm not getting paid." People are black-balled, they're out. Independent distributors aren't there for them any more, in nine out of ten cases, I believe that distributors are just not there for the independents. Not unless you've already established, or unless you've got something, some kind of gimmick about yourself that makes you hot. And then you're dealing with the payment problem. Then you're back to square one. But just getting in is near to impossible, and I think that's a huge difference.

MRR: So at this stage then, what does a young label do? I mean, obviously there's pressure on you from lots of people all the time to, "Take my label, take my label."

Ruth: Yeah. And I'm sure there's a lot of pressure on other people too, who are doing this kind of thing, or who are smaller distributors and still dealing with small independents to do that. I don't think we're the only one. But there's a change in motion. These companies wanted to be big companies. They want to be major labels. They want to be contenders. They want to make the big money. They started making the little money off of independent records. Then they bought those bands and labels that were hot for their own, they took them in. A few years back, the major labels stepped in and saw the independents as contenders and started taking the bands away from them, buying the bands. But now what's happening is the independents are really, truly playing the same game that the majors are playing. We know how Wax Trax makes a hit record. They send out twenty million zillion promo things, they buy their chain store space, they hire marketing agencies, you know, they play the game even though they're an independent. And they get the sales. They're playing the same hardball. The distributors are not oriented as much to the small independent shops, because the money is not there. And in order to be a contender with the big boys and play like the big boys, you got to have the big boys' money. So, the change that I see happening right now is that the majors are starting to buy the distributors. It's not just the bands anymore. The first time that I saw that it was in fact happening that way was Sony buying into Important. To me that was a telling sign of playing hardball and going after the brass ring. And the only way to get there is to get the major's money.

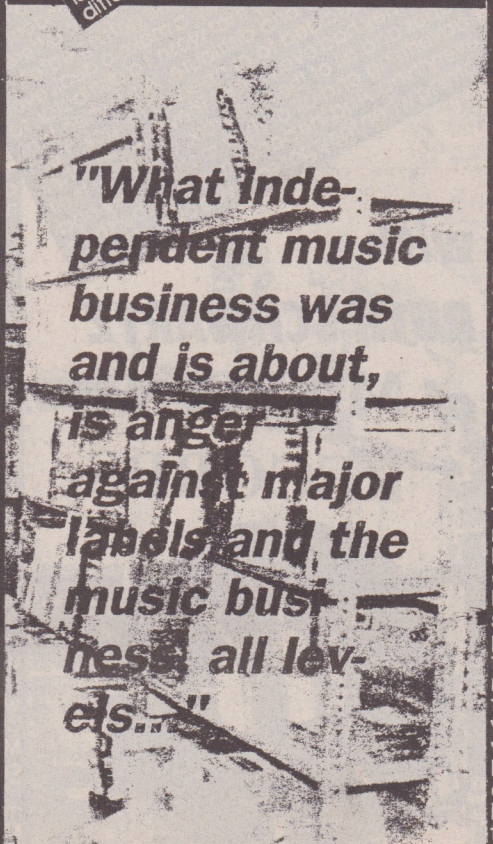
MRR: So, the general development towards "big," isn't that just the laws of capitalism at work?

Ruth: I'm sure it is.

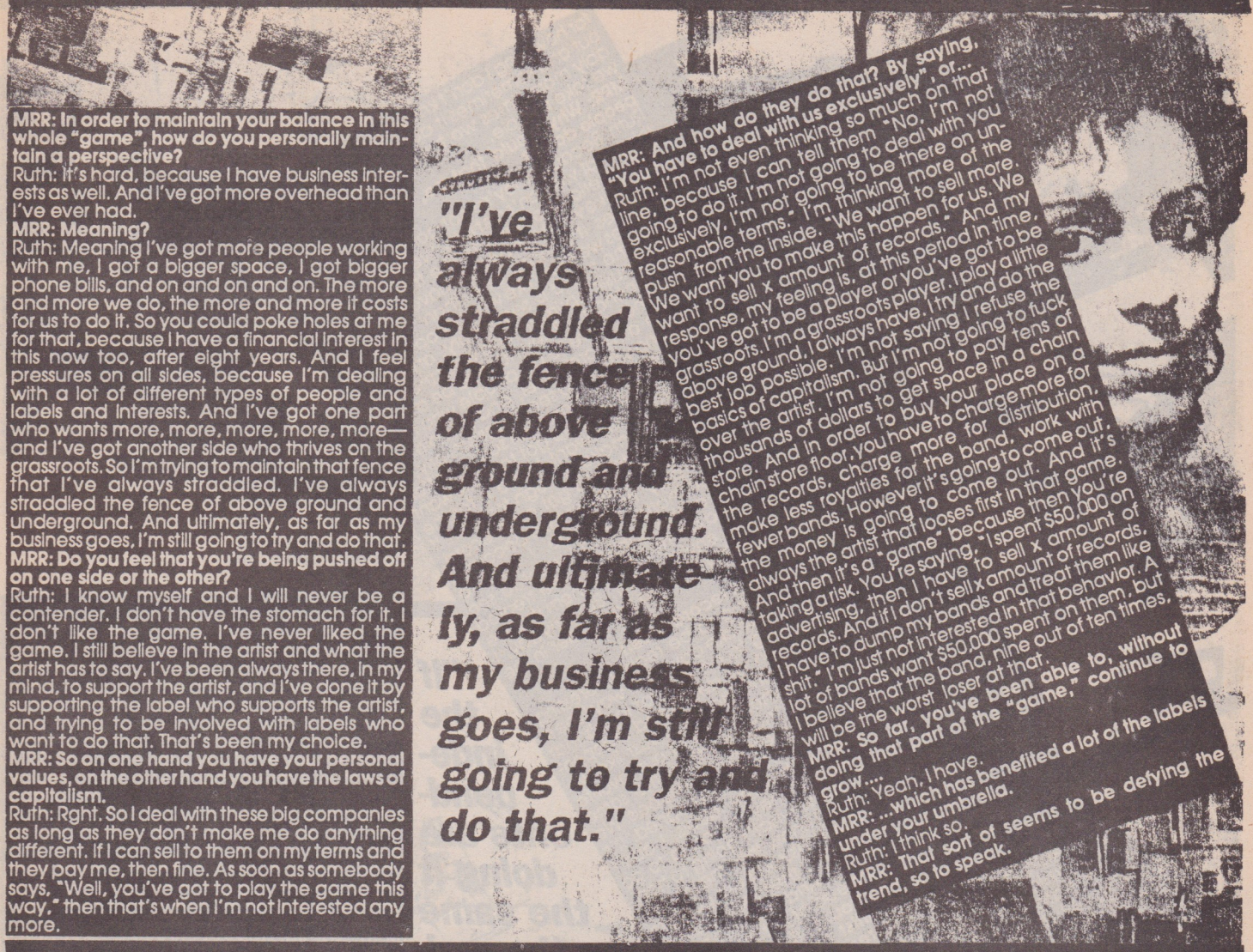
MRR: You know the big fish swallowing the next little fish swallowing...

Ruth: But what I think it's meant to independents is you've got all these different layers of record labels. You've got labels who've been around for years and years, and who are sort of "major independents," if you will. You've got Touch and Go, and SST, and Dischord, Alternative Tentacles, labels who have been around for the last ten years or so, who don't have to worry if anybody wants to sell their records. They might worry that they're not selling enough records, but they don't have to worry that people will sell their records. This goes off on a whole other topic that we were talking about earlier, about why aren't people selling enough records. Is it because there are too many records? Before we start talking about why aren't people selling enough records in their view, which I think is like 20 fold reasons why, labels are having to decide for themselves if they want to be contenders...these labels that are on the top. Or even more so, Rough Trade, TwinTone, Wax Trax labels that aren't really punk rock, but have been known for being independent labels. And they're trying to decide if they are contenders or not, if they're going to go for the brass ring, and if they're going to be able to get the money to do it, and to do it right. Because if they start playing that game, either they have the money to pull it off, or they don't. And the game's is about pushing enough money out there to buy your press coverage, to buy your spot in the chain stores, the more money the more prominent your space, to get your co-op advertising in the chain papers, in *Spin* and in *Pulse*, to be on MTV, to make your videos, to play contender.

MRR: So in order to get to that point, you have to either have saved enough money by probably ripping off people or you have to get infused with outside capital with strings attached, or...



Ruth: I think so. Because what I'm seeing happening now is that all those people who've been trying to contend are either having to look to outside sources for their money now to keep the ball of capitalism rolling, to keep the growth going, or they're going to fail miserably and fall on their face. And I think this year is going to be the year, because this ball has been rolling, and people are either going to make it or they're not going to make it. And it's going to be interesting to see who makes it and who doesn't. But what's more interesting is then you go the next tier down, you go away from Relativity, TwinTone and Rough Trade, and in that level of label that are selling god knows how many records, and you come down to Alternative Tentacles, Touch and Go, SST, these labels who have been there and are solid, in my opinion. I mean, they're as solid as they make themselves at this point, because they've got the history and they're survivors. And you see what kind of choices they're going to start making. Because they're either going to have to go in with these monolithic companies, or they're going to have to stay on the grassroots. And the grassroots can't be contenders any more because they're not allowed in. They can't sell enough records and they can't afford to pay to play. That's why people aren't going to the distributors any more, because they're not allowed to play. They're told to go find their own sandbox. But what about those of us who are invited to play, which is generally what's happened to Mordam. Mordam has kind of been invited to play. You know, what are we going to do? Well, it's not all the labels involved in Mordam, but Mordam has been told numerous occasions, "Well, we're now axing labels, but not you, you don't have to worry. We still want you."



MRR: In order to maintain your balance in this whole "game", how do you personally maintain a perspective?
Ruth: It's hard, because I have business interests as well. And I've got more overhead than I've ever had.
MRR: Meaning?
Ruth: Meaning I've got more people working with me, I got a bigger space, I got bigger phone bills, and on and on and on. The more and more we do, the more and more it costs for us to do it. So you could poke holes at me for that, because I have a financial interest in this now too, after eight years. And I feel pressures on all sides, because I'm dealing with a lot of different types of people and labels and interests. And I've got one part who wants more, more, more, more—and I've got another side who thrives on the grassroots. So I'm trying to maintain that fence that I've always straddled. I've always straddled the fence of above ground and underground. And ultimately, as far as my business goes, I'm still going to try and do that.
MRR: Do you feel that you're being pushed off on one side or the other?
Ruth: I know myself and I will never be a contender. I don't have the stomach for it. I don't like the game. I've never liked the game. I still believe in the artist and what the artist has to say. I've been always there, in my mind, to support the artist, and I've done it by supporting the label who supports the artist, and trying to be involved with labels who want to do that. That's been my choice.
MRR: So on one hand you have your personal values, on the other hand you have the laws of capitalism.
Ruth: Right. So I deal with these big companies as long as they don't make me do anything different. If I can sell to them on my terms and they pay me, then fine. As soon as somebody says, "Well, you've got to play the game this way," then that's when I'm not interested any more.

"I've always straddled the fence of above ground and underground. And ultimately, as far as my business goes, I'm still going to try and do that."

MRR: And how do they do that? By saying, "You have to deal with us exclusively", or...
Ruth: I'm not even thinking so much on that line, because I can tell them "No, I'm not going to do it. I'm not going to deal with you exclusively, I'm not going to be there on unreasonable terms." I'm thinking more of the push from the inside. "We want to sell more. We want you to make this happen for us. We want to sell x amount of records." And my response, my feeling is, at this period in time, you've got to be a player or you've got to be grassroots. I'm a grassroots player. I play a little above ground, I always have. I try and do the best job possible. I'm not saying I refuse the basics of capitalism. But I'm not going to fuck over the artist. I'm not going to pay tens of thousands of dollars to get space in a chain store. And in order to buy your place on a chain store floor, you have to charge more for the records, charge more for distribution, make less royalties for the band, work with fewer bands. However it's going to come out, the money is going to come out. And it's always the artist that looses first in that game. And then it's a "game" because then you're taking a risk. You're saying, "I spent $50,000 on advertising, then I have to sell x amount of records. And if I don't sell x amount of records, I have to dump my bands and treat them like shit." I'm just not interested in that behavior. A lot of bands want $50,000 spent on them, but I believe that the band, nine out of ten times, will be the worst loser at that.
MRR: So far, you've been able to, without doing that part of the "game," continue to grow....
Ruth: Yeah, I have.
MRR: ...which has benefited a lot of the labels under your umbrella.
Ruth: I think so.
MRR: That sort of seems to be defying the trend, so to speak.

Ruth: It seemed a few years ago like the scene was falling apart, that there weren't people interested in buying the stuff...that people were going on to other things, that punk rock was dying. It was the big question, MRR magazine was dealing with this question, "Is punk dead?", and I was not able to keep my company going just selling to distributors any more. I've had to do a lot within my own company to battle what was happening there, when they started kicking out labels, and selling less and not fooling anybody anymore, that they weren't able to do it for us. But now it seems that there's just as big a scene as ever. There's more people out there that are doing things and as interested as ever before. It's just that there's also a lot of material as a result of that work. There's ten times more bands making records and there's not ten times as many people listening to them. So while I feel like we're able to sell a lot of different stuff, I don't really feel like we're able to sell more copies of any one thing. One band can only sell so many records. Some bands get really big and they sell a whole bunch of copies, but not most bands. Luckily, most younger bands and labels have already lowered their expectations about how many they can sell. And they still want to do it. I think that's great. Most bands put something out and it's to a limited audience. And not so much because that audience is small, but because that audience has choices to make. That audience is faced with a zillion records to buy—on three formats no less. Technology has taken off in the last few years. The prices have taken off in the last few years. I mean you don't drop five bucks on a record any more, you drop ten to fifteen, depending if you're buying CD's. You have to pick and choose, and there's a lot more trash out there. There's a lot of really awful stuff to buy. You don't always hear it on the radio any more. I listen to KUSF a lot lately. The last few times I was listening I was thinking how it reminded me of when I started doing radio in San Francisco in the 70's, when most of the DJ's would get big boxes from Warner Brothers and CBS and we'd pick through the best of them and toss the rest away. And that's what we played, that was it, that's all there was. And KUSF sounded exactly like that. I mean, you've got good DJ's and bad DJ's, but there's an awful lot of that going on.
MRR: Yeah, it's gone full circle with that.
Ruth: Well the majors are in. The majors have realized what's going on, and this has been topic for years, this is known news to anybody involved in the business. They know where college radio is and they bought it. They know where the independent distributors are and they're buying them. They know where the hot bands are and they've bought most of them. There's very few, you know, a couple maybe, with incredible integrity that have not been bought by the majors. Anyway, you asked me the question, how do I personally deal with it? All I can do is remind myself why I'm doing this to begin with, and the reason I'm doing this to begin with is because I believe in doing it differently than the majors have done it. If the independents are doing it the same as the majors are doing it, in fact becoming the majors, then it's never been more important to do it differently.
MRR: I know you've predicted that this is going to be a year of shakedown or whatever; without trying to pin you down to any specifics, what do you think might be some of the possibilities?
Ruth: I think we're going to loose some companies. If it doesn't happen this year, it's going to be soon. I mean, this happens semi-regularly, we've lost companies before. And there's been years where people go out. I think this is going to be another year of people going out. I think we should be careful about that. And I think that it's going to shake up all of us. The metaphor that I was using before was to visualize a kind of geological earthquake kind of thing. You know, there's a rumble and things rise to the top. And basically, the independent distributors who are going to survive it the way they want to survive it are going to be mountain peaks out of our reach. They're going to be the Warner Brothers and CBS and Sony of tomorrow. And then there's going to be this new undercurrent coming up, and it's hard to see who that's going to be and who's going to choose which side to be on...whether people are going to choose to go over for the sales because the business is what they're into, or if people are going to stay grassroots and stay with where their hearts are. It'll be interesting to see what happens to Mordam in all of that. Like you were mentioning, yeah, we get more calls than ever. People are blackballed, they can't get in elsewhere. I can often get them in but

Daily demo hell at Mordam for Karin

"If the independents are doing it the same as the majors are doing it, in fact becoming the majors, then it's never been more important to do it differently."

for how long I don't know. Sometimes it works out and sometimes it doesn't work out. Probably more times we turn people down than we take people.

MRR: Why would that be, why do you turn people down?

Ruth: Because they're not going to sell something that we can't get into. We have a pretty high criteria. We have to like the music, we have to like what the people have to say. And sometimes it's more one than the other. Sometimes we really like what people have to say and the music is secondary, and sometimes the music is primary and what they have to say is secondary. They have to be a going concern. They have to be people who really want to be a record label, and people we can get along with, and see things similarly at least on basic levels. There's all sorts of different individuals, but they've got to really want to do it. If they really want to do it for the money, I can never make enough for them. If they really want to do it to get a hit record, they're barking up the wrong tree because I don't want to play that game. I want to see that the artists or the publishers are treated well for that. And do the best for them that we can, given the environment. But anyway, I think there's going to be a new order in the record business.

MRR: A new world record order!

Ruth: And it's going to be really interesting. Because if it does shake down the way I see it, then there's going to be a lot of labels that we've counted on as dedicated independents that are gonna go over. Just like we were all shocked when some of our favorite bands signed with majors, I think the same thing's going to happen, but with labels. We all just gasped when Hüsker Dü signed. It's going to happen with some labels. I don't know which ones, but they're gonna go over. And I don't know what's going to happen underneath, but I know that the people who are going to stay grassroots are going to be doing it differently and their expectations are going to be lowered. And that may make it all exciting again instead of just frustrating.

MRR: So you said that you do it for the artists etc. but what if the artist gets greedy, and wants you to do it differently for the artist?

Ruth: It depends on what the requests are. Basically, if somebody comes to me with legitimate complaints, that we're lazy or sloppy or not doing well for them, then of course I'm going to do everything I can to straighten out and be sure that I'm doing my best. It's hard to be the best all the time, and certainly there's areas where we can improve, so I'm always going to take that to heart. But if they ask me to do something that I'm not morally willing to do, then I'm not going to do it.

MRR: Let's get a little insight maybe into what "hardball" means. I'm sure you've had instances in your career here where things got "real," where suddenly you were smack in the middle of something really "hardball" going on.

Ruth: Well, the worst that it's ever gotten for me is when I get in the middle of competitors, and you play a favorite with one. And you've got the other one coming down on you. And basically, their main weapon is the money they owe you. If it's enough, it can kill you, and they know that. That's the hardest position I've ever gotten in, so just don't get in the middle of the competition. Don't be competition. Don't get in the middle of playing Caroline and Important off of each other, because you'd get killed, you'd get squashed in the middle of that.

MRR: Over the last few years, you've been doing more and more direct to stores. Is that getting to a point of where it's becoming a major amount of your business?

Ruth: Not yet. It is an important part of my business, but it's not even half yet. The problem with Mordam Records is that we only have 20 labels, and we're located in San Francisco. So people who need a bigger service than that, that need something closer to them, don't necessarily want to come to us. And that's okay, because we sell to everybody else too. And that's what I believe in. I don't believe in exclusivity, and I don't believe in putting all your eggs in one basket, and I think that by trying to do the best for all the labels means to spread the records as far and wide as possible. So that's okay with me. It's nice selling direct, and like I said before, most labels know now that you've got to sell direct for your cash flow. You've got to have those COD checks coming in. I mean, there's nothing like stores buying direct. That keeps the small labels alive.

MRR: Do stores still go under at the rate they used to, or do you think it's stabilized?

Ruth: I don't know. I think the retail market is always unstable, I don't think it's just record stores. I don't care if you're a grocery store, a restaurant, a hardware store, you have to sell a few of a lot of things, and you have to keep changing inventories. And that's rough. It's hard being a store.

MRR: Let's take it on to the practical level for a moment here; how many people work at Mordam?

Ruth: Four people, and myself.

MRR: And how do you break down the internal structure, in terms of responsibility or whatever?

Ruth: We have got a lot of crossover right now. We've got people who wholesale records to stores, and we have people who sell to distributors and exporters, and then we have people who do shipping and receiving, and people who do accounting work. And then there's a lot of peripheral things, like I have my own label, and some of that work gets spread around. But there's not a whole lot. There's Victims Family...

MRR: Why haven't you ever developed the Mordam Record label?

Ruth: When I started the label, I was really enthusiastic to go out and work with a band and do it right, and have pride in putting out records that I loved with bands that I loved.

MRR: Schwartzcore!

Ruth: Don't say that! Anyway, I thought that was really one of the only reasons to have an independent label, to put out the records that you love, by bands that you love that don't have records out already. And during that period a few years ago where I was dealing only with the distributors, the distributors were in a process of change. And it was desperate to sell records, absolutely desperate. And I decided that I didn't want to work with bands as long as my primary objective wasn't working. My primary objective was to sell for labels, was to make a group of labels together selling, something that worked well. And it wasn't working well. And so I decided to stop the label and really concentrate or whatever had to be done to make the distribution work. And

ultimately what that meant is doing wholesale ourselves. And that's not a big shocker to a lot of people who are going to read this because if you're doing a label, chances are right now you're selling direct to stores as much as you can. That's a move that everybody made. And now almost everybody has to, because the distributors are not going to deal with 90% of the independent records out there. So you got to go and do the work yourself. Which is a lot, especially for someone who's got just one record. But anyway, we have a lot more than one record, and with twenty labels it was time to put one individual band on hold and work on that. And then most of the bands I was working with, for one reason or another, just disbanded, everybody except for Victims Family and The Ex. We all know what The Ex did.

MRR: Well, maybe some people don't.

Ruth: They went to Homestead Records. So those are the only two active bands on my label. And when it came time that Victims Family wanted to do another record, I still love them. And I'd do anything for them, and I'm still proud to have them on the label, and we do it. But my heart is in the distribution, it always has, to disseminate the materials, and I think that that takes my attention. And then I have all kinds of personal things. My personal thing is, I got sick of going to shows, I got sick of hanging around in bars, I got sick of staying up till two in the morning in smokey rooms, seeing 90% of the bands I didn't enjoy. So I went and had a baby instead....and now I rarely go to shows, so there you go. Maybe if I were still hanging out in clubs I'd see bands and I'd get all excited again, but that hasn't happened to me.

MRR: At one point you used to work on *Damage* magazine, and then later on *Maximum*; do you miss either the writing end of things or being a DJ?

Ruth: Sometimes I miss being a DJ, although I feel that the only records I really know well right now are the ones that I'm selling. And that's just because my personal life has taken a turn and my priorities are a little different.

MRR: How old are you now, Ruth?

Ruth: I'm thirty-one years old.

MRR: Jesus fucking christ. Ha ha ha.

Ruth: I miss being a DJ. I miss doing radio shows every once in a while. I was never much of a writer.

MRR: I'll say, but you got better towards the end.

Ruth: And I guess I don't really miss doing one million record reviews. I miss the crew at Blacklist, although I don't miss doing their books. Sorry Brian (Edge).

MRR: You were pretty active starting Blacklist Mailorder and everything. It just got to be too much or...

Ruth: I was doing it all day, and I was doing it all night, and I was doing it all weekend, and you just can't account for that many records all of your life. It was a real burnout for me. But I miss the crew.

MRR: So are there any other entities that you feel a kinship with, other than the labels that you work directly with?

Ruth: Well you know, there's my "San Francisco family." MRR, Epicenter, Blacklist. I mean, it's all family to me. I don't really feel that distant from everybody, I mean, everybody's here. It's a good family. It's not like many other places. And more of that family just springs up all the time, and usually I'm aware of it when it comes to Mordam, knocking on my door and says, "Look, it's me, and I'm putting out a record, and it's everybody you know." And I go, "Well, of course." So, you know the family just seems to get bigger.

MRR:Are there any other issues you feel close to these days?

Ruth: I found myself giving money to the ACLU just recently. Of course censorship is always a main topic in my life. *(Ruth and Mordam were co-defendents with Jello and Alternative Tentacles in the trial over DK's artwork). It rears its ugly head consistently.*

MRR: Well, having a child must mean that you are somewhat optimistic somehow about the future of the planet.

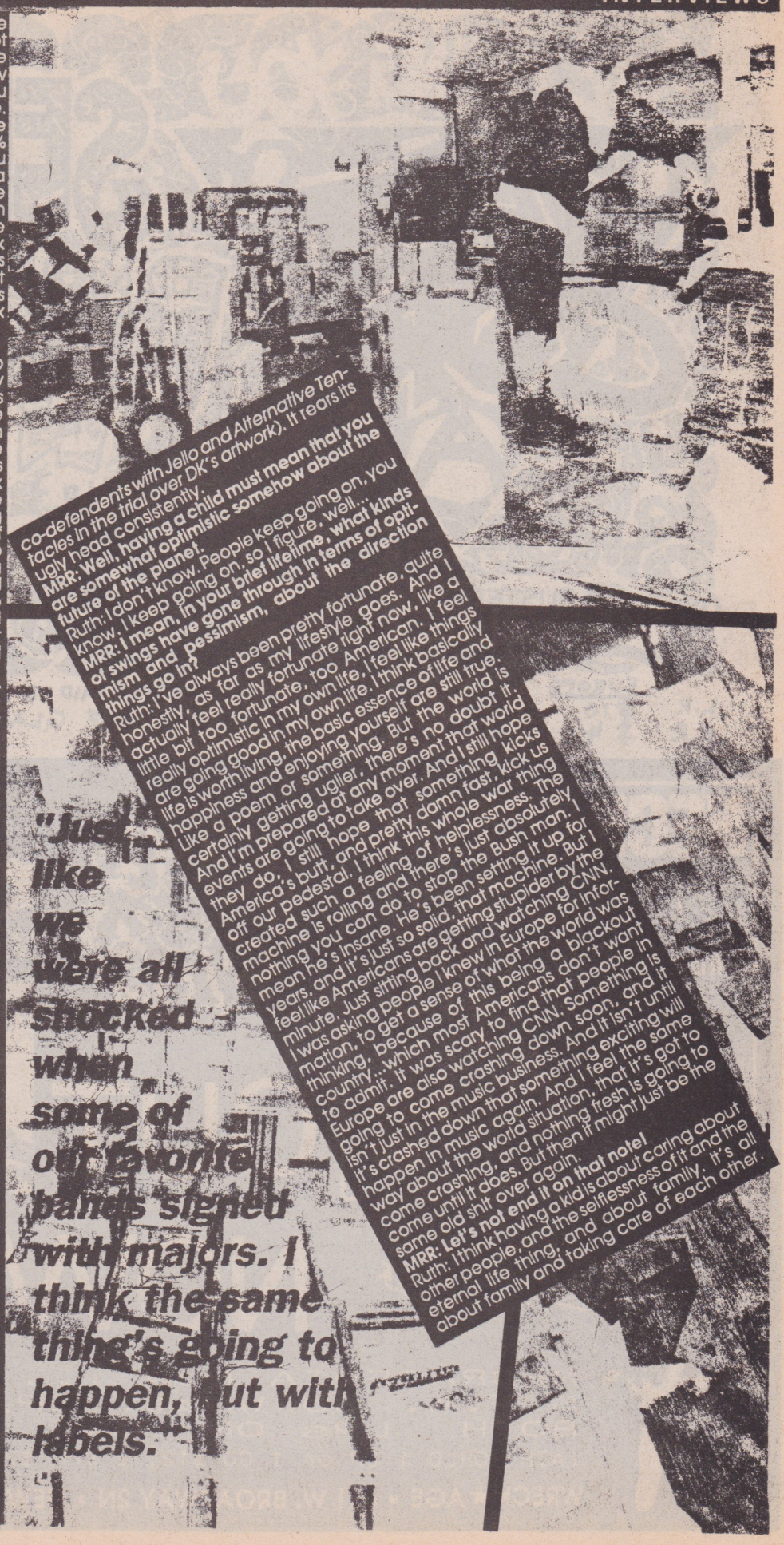
Ruth: I don't know. People keep going on, you know. I keep going on, so I figure, well...

MRR: I mean, in your brief lifetime, what kinds of swings have gone through in terms of optimism and pessimism, about the direction things go in?

Ruth: I've always been pretty fortunate, quite honestly, as far as my lifestyle goes. And I actually feel really fortunate right now, like a little bit too fortunate, too American. I feel really optimistic in my own life, I feel like things are going good in my own life. I think basically life is worth living, the basic essence of life and happiness and enjoying yourself are still true. Like a poem or something. But the world is certainly getting uglier, there's no doubt it. And I'm prepared at any moment that world events are going to take over. And I still hope they do. I still hope that something kicks America's butt, and pretty damn fast, kicks off our pedestal. I think this whole war thing created such a feeling of helplessness. The machine is rolling and there's just absolutely nothing you can do to stop the Bush man. I mean he's insane. He's been setting it up for years, and it's just so solid, that machine. But I feel like Americans are getting stupider by the minute. Just sitting back and watching CNN. I was asking people I knew in Europe for information, to get a sense of what the world was thinking, because of this being a blackout country...which most Americans don't want to admit. It was scary to find that people in Europe are also watching CNN. Something is going to come crashing down soon, and it isn't just in the music business. And it isn't until it's crashed down that something exciting will happen in music again. And I feel the same way about the world situation, that it's got to come crashing, and nothing fresh is going to come until it does. But then it might just be the same old shit over again.

MRR: Let's not end it on that note!

Ruth: I think having a kid is about caring about other people, and the selflessness of it and the eternal life thing; and about family. It's all about family and taking care of each other.



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NUKEY PIKES

Nukey Pikes are Atsushi - vocals, Nori - bass, You - guitar, and Itaru - drums. The following interview was carried out by Jun Watanabe at Heaven's Door, Tokyo, Japan.

They have been playing together for about 2 years, and in that time have recorded 2 demo tapes and a single "3 Men and a Monkey," (on German punk label Heart First). They've also appeared on several Japanese & European compilations. Recently an LP was recorded for English label In Your Face, and should be available (in all good record shops) as you read this. They play a mixture of many styles of music. From rock to disco to funk and even jazz to boot. All mixed together in an uptempo beat! They are also one of the best live bands I've seen. Plans are being made for a European tour, this year.

MRR: How did you first get together?

N: I don't really want to talk about it. But....

I. Nori and I were childhood friends, we always had many problems together. A big problem for us was that we couldn't get girlfriends. In Japan we have a kind of dateline system, so Nori and I sent postcards together. When the results came back they said, that the computer showed Nori and I to be the perfect couple as lovers! So we started a band.

A: I did this as well. Usually these companies find girls for boys, but I requested a boy. So they put me on the track of these 2!!

N: Before you joined us we had another guitar player, but he moved on to become a Sumo wrestler!

MRR: What kinds of songs did you play in those early days?

N: Mainly copies... Kajagoogoo... ABBA... BeeGees... all your favorites!

Y: When I joined we got a little more experienced and did Culture Club.

N: Now, we are doing Wham!!! We are a serious copy band!

MRR: How long have you been involved with bands?

N: For about 17 years, I started at a very young age.

MRR: Why was the single "3 Men and a Monkey," released on a German label?

N: Well it's like this, I have an English boyfriend called Sean Price and he loves me very much, so on a trip to Europe he sold himself to get us a record deal! No, to be quite honest we don't know so much about it. I gave Sean a demo and he copied it and sent it to Florian (The Boss at Heart First in Germany) and it went from there.

MRR: What does the single sound like?

N: Obviously like The Scorpions, because it's from Germany!

MRR: Who writes the lyrics, and what are you singing about?

A. I write most of the songs, mainly they are based on my experiences. For "Sugarcorn," it's just that I don't like eating sugarcorn!

MRR: Are you singing in English?

A: Yes, I sing all the songs in English, it's easier to put English words to music.

N: The problem is that we don't know what he's singing about! I know some bands who sing well in Japanese, for example Gauze. But we don't try to get complex about it.

MRR: Who writes the music?

Y: Nori writes all the music, then we arrange ourselves around that.

MRR: You have many versions of the same songs, why is that?

N: Because we love house music!

MRR: Please speak a little about the new LP.

I: There is no concept!

Y: There are 15 songs in all. Some old and some new. All are original except for one cover of a Who song. We haven't really listened to it yet. The tapes went to England as soon as it was finished.

A: I wrote some love songs! But most of the songs were written about our daily lives. For example "Easy Love, Baby," is about how we shouldn't laugh at people who are in love, if they are homosexual or not, it doesn't matter. Also, "Choice," is about blind consumption, which is probably one of the stupid things in the world.

N: It's nice to have many patterns. I don't like the label that all people who are not interested in politics sing about it. We just do as we like, and for us, that's ok.

MRR: Before you record songs, do you make rhythm samples and choose which ones you want to use?

N: No we just use what feels right at the time. There are never any meetings beforehand.

Y: Although it's a different story when we are writing songs! "Choice" took a long time to get right.

MRR: Did you have any problems recording the LP?

N: No, not really because we did everything in 4 days. In fact, I'm really looking forward to hearing it. I'm sure we are the kind of people who would enjoy this record!

A: And buy many copies!!!

MRR: Please say something about your Japanese and upcoming European tours.

N: We do 2 big tours of Japan every year, and quite often a few small ones as well. That's besides the many gigs we play in Tokyo. Regarding Europe we are not decided yet, but hopefully we should go to England, Germany, Holland and Belgium. We'd like all the European heavy metal kids to headbang with us! And get some serious moshing done!!!

MRR: Some more well known Japanese bands have been to Europe, and have had good responses. You are not so well know there, so how do you think you will be received?

A: Obviously we'd like many people to come to our gigs. I think just about anybody can enjoy it. If they like hardcore or not it doesn't matter.

Y: When we play outside of Tokyo, I think we play a lot better. Those gigs are really exciting and enjoyable for us. We can see new faces and meet new people etc.... The atmosphere is good, I think Europe will be the same. Very exciting!

N: Good gigs are good and bad ones are bad. So people will decide if we are good or not. Of course we will do our best!!

Nukey Pikes can be contacted at: NUKEY PIKES c/o Nori Yoshimoto/ 2-13-8-202 Mama Ichikawa-shi/ Chiba 272/ Japan, or in Europe, write to: Florian Helmchen/ Heart First Records/ Bockhstr 39/ 1000 Berlin 61/ Germany. The single is also available from Heart First for $5, incl. P&P.

NECRACEDIA has emerged as one of Pittsburgh's most entertaining and popular H.C./Punk acts of today. In addition to their local success, they have played many out of town shows including several short tours in the eastern U.S. They have two 7" EPs, one 2-songer in the U.S. and one 4-songer released in Europe. both are really hot, pounding in the vein of old-style punk/H.C., but threaded with the musical talent of today's scene. Interview by Jeremy Weiss of CI Productions/Zine and the band Stand Up.Time to converse...

MRR: The band is...how long have you been together...

N: Basically, we've been together for 4 years. Scott - Vocals; Wes - guitar (he's newest, joining two years ago); Sean - Bass; Rich - Drums.

MRR: I've heard that you were together for quite some time before adopting a serious attitude, shooting for records and out of town gigs, tours, etc. now it seems every band that gets together goes for vinyl within three months and wants to be #1 right away. Why did you wait? Do you think it's better to leave a lot of time for growth before "forging ahead?"

N: There were two reasons. #1—we didn't know what to do, four high school kids from a small town. We just didn't know how to go about it. We kept at it for years and gradually it built up until we had to do a record.

MRR: How do you feel about the Pittsburgh scene with its obvious racial rift, moreover, the Pittsburgh area as a whole with its racial problems?

Sean: We noticed that NY—I feel safer there than I do here. Here there is racism both ways. There's assumed hatred among everyone, that creates fear, which creates violence, which creates hatred.

Scott: I see a lot of people proposed measures to fight racism that are bullshit here. Black and white student unions form, but no integration can be found in these. Any kind of anti-racist group that forms has to be multi-racial to deal with the problem.

MRR: Are there ever problems at shows?

Sean: Not really. We had some Nazi boot boys at our last show but we sent them packin!

Scott: We told them to "fuck off" right before our second song and they left. They were asked to leave.

MRR: The first record did quite well, did it not? How many sold?

N: The first pressing of 500 sold in four weeks and the second pressing of 200 sold in about 2-1/2 weeks. Then we didn't have the money to press anymore. I think it did pretty well...they're all gone..well, there are two at our house!

MRR: Who did the French release? How did you hook up with him? How's it doing?

N: The guy's name is Sylvain. This band RADIATION SICKNESS is on a French label and they got a good deal, so we tried to get on their label and they were only doing death metal, but his friend wanted to do our 7". We exchanged letters to plan the project, then it was released in September 1990 in France, 1200 copies, followed by another 1000 in January '91.

MRR: Do you have any tour plans this year?

N: We're touring Europe in September with our new label mates SFA. It should be a pisser!

MRR: What do you strive for lyrically? I know I've admired your punk-style music with thought-provoking, mindful lyrics. Tell us about them.

Scott: I just write whatever comes, I don't think too much, I just try to write stuff that I consider positive; a lot of people wouldn't think of our 7" as positive. There's a lot of anti-religious and anti-racist sentiment. We don't really have any anti-sexist songs, but I try never to write a sexist song, and I don't think I ever will. The main thing is that when I write about topical stuff, I try to do it in a lyrical, poetical way. I try not to make it dictatorial, a list of facts.

Sean: You can't lose the music in the message, we're a band—we play songs.

MRR: Do You have any upcoming releases?

Sean: Sure we're recording an LP for Wreckage Records of New York City. It should be out in early summer. It will be about 12 0r 14 songs and we're trying to keep the price really low, like 4 or 5 bucks. We believe in trying to keep the underground out of the hands of businessmen.

Scott: Keep the underground in the underground in the underground.

Sean: Fugazi sold 100,000 LPs in germany alone, is that underground? You tell me?

MRR: Is that criticism of their immense popularity, or of their business ethics?

Sean: It's more of an eye opening statement. They want 1,000 British pounds per show for their English tour. Their previous English tour, they asked 100 pounds. What I mean by all this nonsense fact calling up is that they are no longer an underground band. The band has some good ideals, but they're somewhat lost in the wave of cash washing over them.

Scott: Truth is, we're jealous, just sour grapes! (ha)

MRR: So, what happens if Necracedia becomes very popular? Can you then say it would be possible to exclude those who you think are insincere from your shows and your listening audience? Fugazi insists on door prices remaining $5 or lower at all their shows and still the money rolls in. Do you think that the band should allow a promoter to take the money that the band, who struggled for years, rightfully earned? How do you become popular and stay "underground?"

N: Good question. My argument isn't with becoming popular, the curse is with the business marketing of your popularity. If our LP sells 100,000 copies in Germany, I'm stil gonna sell it for 4 or $5, not 8 or $9. If you take the popularity and use it to express a message of some "good" without elevating yourself to some kind of Danzig status, then I don't really have a problem with it. But still, You can't consider yourself an underground band. When subculture becomes culture, the norm, it's time to get out, or realize you're just a pop band.

MRR: So punk is a status, or a measure of popularity? Isn't it too, a style of music and an attitude? Case in point: the Sex Pistols.

Sean: It's a style, an attitude, which is by nature unpopular. It's uncomfortable for most people. If your music reaches such a popular status, it has left the bounds of the definition of punk.

Scott: Case in point: Billy Idol.

MRR: So you can fall out of the underground without "selling out?"

Sean: That would indicate that society sure had changed a lot.

Scott: We would have to be changed, or else the fabric of society would have to have been altered.

Sean: America as we know it would really have to have changed.

MRR: Do you guys do anything on the side (zines, labels, shows)?

Sean: I work for Flagrant Underground Records doing various shit for which I don't get paid. I just did a cassette comp with some bands from Germany, Poland, and the U.S. Scott and I are starting a zine with various stuff on meat-eating alternatives, punk rock, and the hatred of Glenn Danzig.

Scott: That will be a major theme.

Sean We're writing a big article on him...

Scott: What a weenie he is. I also drink beer and read comic books. Not super-hero comics, good ones.

MRR: About this meat eating thing, what's up with this? Vegetarians?

N: Don't eat meat. It's not good for you and it's mean.

MRR: Mean to eat animals?

Sean: Yeah.

Scott: It's just really wasteful. The fact is, many Americans eat meat three times a day, this is unprecedented. It's unnatural for people to eat that much meat.

Sean: Meat used to be a dietary supplement. Eating meat was a special event because it was so expensive and difficult to obtain. Now that it's mass produced and prepackaged...

Scott: ...pumped full of hormones, chemicals, and preservatives...

Sean: ...People don't associate the finished product with the animal it once was. McDonald's now has ads with the hamburgers that grow on tree; "it's not meat, it's a hamburger."

Scott: People always want to argue with vegetarians about meat eating being natural, or healthier. It's just a rationalization rather than saying that they're just too lazy to do it, too unwilling to try something new, it's too inconvenient.

N: It's easy and it makes us feel good.

Sean: If you can't give up meat altogether, at least cut down, go one meal a day without...

Scott: ...Just cut down some, don't eat so much meat.

Sean: Scott and I haven't been vegetarian for very long, rich has been for seven years. Wes only abstains from red meat.

Scott: In the zine, we're only gonna offer sugestions, we're not gonna push it.

Sean: So we call it "Meat Alternatives", alternatives to meat eating.

Scott: we just want to say it's punk rock to eat veggies! Sean's losing weight too!

MRR: You mentioned being against sexist attitudes earlier, how so? What role do you think women can and should play in our scene?

Scott: I think women can and should play every role in the scene. Some girls I've met in the scene reinforce stereotypes by only being in it 'cause of a boyfriend or something, acting like sluts. It belittles the girls who really are doing things like zines, bands, and stuff. In a place we played in Michigan, the scene was almost all hardworking girls and it was great. They definitely should play any and all roles.

Sean: Anyone who thinks differently should check out L7 and the Lunachicks, their excellence as bands has nothing to do with gender!

MRR: Alright, long day! Thanks and in closing...

N: Thanks for interviewing us.

Sean: We appreciate it. Check out the Toy Dolls, drink beer, and hate Glenn Danzig!

Scott: Free GG Allin, free Oyo Ellis, kill LaRouche!

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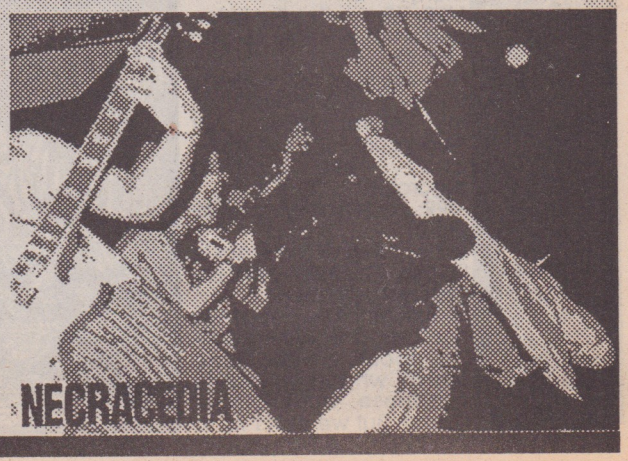

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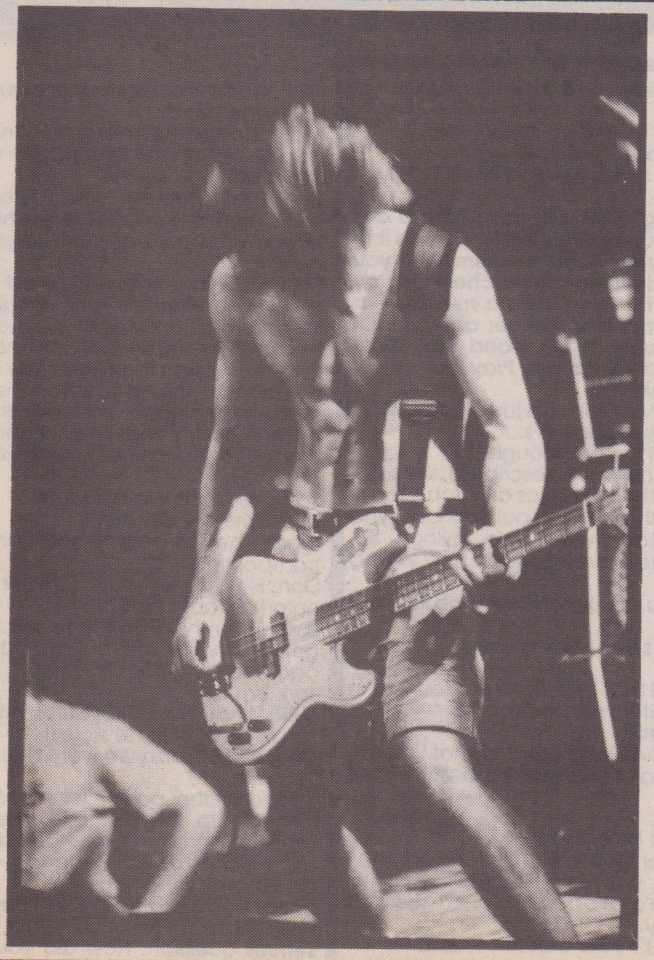

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SCHERZO

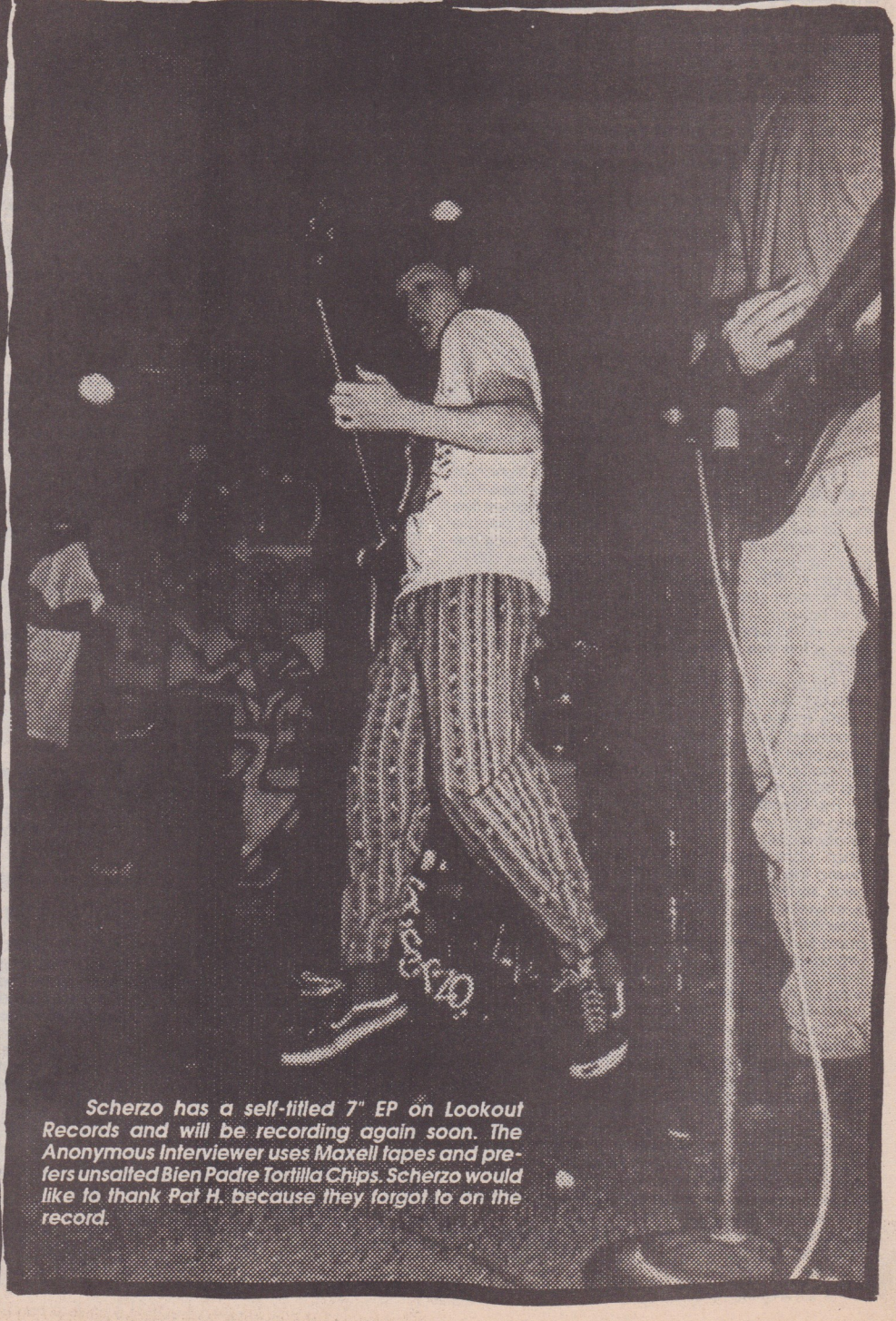
I recently attended a practice of Clayton's most exciting musical offering since Ju-Ju and the Beboppers, *Scherzo. I rode BART over from Berkeley to Concord to meet Jon, the singer-guitarist of the fab four. I got there almost an hour late but he still had a warm smile on his face. At that point I knew that I could really dig these guys.*

We hopped into Jon's big van, purchased for Scherzo's summer tour. He drove us to a house somewhere in Clayton with a mini half-pipe in the backyard where all these kids were skating. It was there met up with Don, the bass-master of the band. He assured me that there weren't usually so many people over skating and we all agreed that it "kinda sucked".

After doing some time on the ramp ourselves, we piled back into the van and headed to Jon's house to catch Josh, Jon's brother and the band's drummer, as well as Marc, Scherzo's second guitarist for band practice and some interview thingy. The power was out in the neighborhood though, so we got out the battery-powered recorder and came up with this. Oh yeah, that was after we jumped on the trampoline....

MRR: We're sitting here eating potato chips so it seems appropriate to start this off with an important question, what is your favorite potato chip?
Don: Crunchy Taters!
Marc: Doritos.
(Indesipherable noise follows)
MRR: Okay, now to be serious, why don't you guys introduce yourselves?
Josh: I'm Josh. I play drums.
Jon: Who cares?
Don: I'm Don. I play bass.
Jon: I'm Jon and I try to play guitar.
Marc: I'm Marc and I know how to play guitar 'cause I rock.
MRR: Rock?...Anyway, um, how long have you guys been together? I mean, earlier you played me those demo tapes of years and years ago.
(Screams of protest at the mere mention of said tapes which I thought were pretty good actually.)
Josh: Well, Marc wasn't in the band then so those really don't count.
Jon: The band with Marc has been about a year and a half.
Marc: Nah, a year dude.
Don: That's the real line-up.
Jon: Me, Josh, and Don were jamming for three months before that.
Don: Since like 7th or 8th grade.
Jon: I know, but I mean as like Scherzo.
MRR: Did you know green potatoes are really bad for you?(As I eat a green potato chip.)
Don: So you eat it!
MRR: They're poisonous, but never mind. So, you guys consider this the real incarnation of the band?
Don: Yeah.
MRR: Okay, cool.
Don: This is what we wanted to sound like.
Marc: Not me.
MRR: Speaking of which, how do you describe your sound? I've tried to explain it to people but my words never seem to do you justice. My old journalism teacher said you sounded like the Who. He's a musician as well, but you have to wonder about him. I mean, the name of his band was *Gary Glassman and the Eat and Play Kids*...
Josh: *Just punk.*
Don: I don't even think it's just "just punk".
Marc: It's not just punk. It's...
Josh: That's all we are though.
Marc: Well, as my mom describes it; she says, "They've got the best lyrics and Jon's really thoughtful with his lyrics, but too bad you can't understand what he's saying." So, y'know, I guess we're kinda for young people.
MRR: Do you think that describes your sound?
Marc: No, let's each say a word.
MRR: Yeah.
Marc: A word that describes our sound. An adverb? What's that word?
MRR: Adjective.
Marc: Adjective. Yeah, that's what I mean.
Jon: Josh, what's one word to describe our sound?
Josh: ...Funny.
Marc: No, not how you look.
(Limp laughter. Josh is slightly toasted on.)
MRR: I dunno, you're no Dead Milkmen.
Jon: I do have a lot of fun with it, so I guess it's fun. Not funny.
MRR: Fun, that's your adjective, Jon?
Jon: Yeah. Now, you guys better fill in the sound part.
Don: Full.
MRR: Good. Honest is mine, even though I'm not in the band.
Marc: Honest? We have an honesty sound? Hey, we return peoples phone calls, man.
All: Yeah!!
Don: That's not one word....Reliable!
MRR: You have a *reliable* sound?
Marc: Is this our band or like an insurance company?
MRR: You have a new 7" EP out on Lookout, don't you? What do think about Lookout?
Marc: We think Lookout's a really good label. They're really cool to work with. I'd rather work with them than any other ...Well, I won't say that because when I get my metal band going they might be able to trace it. But it's cool with Lookout 'cause it's like we're friends- well, at least I hope we are.
Josh: We think we're friends.
MRR: Friendly delusions.
Marc: They're people you can jump on a trampoline with.
Don: Hey, it's weird to put your own record on a turntable and play it.
Josh: One thing I'd like to say. I remember getting my first Lookout record a few years ago and I was just all...
Jon: Um...
MRR: What, Jon? Did you buy it?
Josh: I bought it. He stole it.
Don: It's sorta like we were born on Lookout Records.
Suddenly the power was back on so we rushed into the practice room and I sat back, sang along, and boogied down to some Scherzo. We began the questioning again after a half an hour.
Marc: Don's pretty fine isn't he?
MRR: He rocks on bass! Again, lemme try a serious question: How did you get started

doin' this stuff? Music, I mean.
Jon: Honestly we got started because of skating. We heard all the skate rock and got into punk through that.
Marc: Not me! My mom never let me have a skateboard.
Don: You got started on Dead Kennedys.
Marc: I fell on my teeth, I could't have a skateboard. My aunt go me started in hardcore. She knew the Dead Kennedys...
MRR: When do you guys do your team up with Jello Biafra?
Marc: When we grow beards.
Jon: This may sound sorta lame, but I think, like Don, just talking to him about music inspires me to write a song. Talking to Marc or something.
Marc: Mostly, talking to me inspires Jon.
MRR: So you influence yourselves?
Jon: Yeah, kind of.
Don: Not really influence, but inspire. Seeing things that should change, seeing things we don't like. It's different to write a song about something we don't like than it is to go up to someone and get mad or say "That sucks!" or "You're lame!" We do it as a group, not trying to make anyone feel bad, just saying, this is what we stand for.
MRR: What's up with your tour?
Jon: We need help. We have lots of clubs but we need more stuff.
Don: And anyone who wants to give me money can so I can go on tour.
Marc: Give us money!
Jon: Anyone who wants to help can.
MRR: Where are you going?
Jon: into Canada and back east. Then we wanta' go down into the midwest.
Marc: We wanna go to New Orleans.
Josh: We were hoping to make it to Berkeley. Oh, wait! Where are we staying in New York?
Don: With this girl.
Josh: Tamara's really cool 'cause she's letting us stay with her in New York. And anywhere else we can stay with showers and stuff is cool.
MRR: How do you feel about going across the country?
Don: If I don't do it now I might never.
Marc: It'll be great.
Josh: It's neat because I'm so young and we've progressed so much.
Marc: He's 12.
MRR: Tell us your age.
Josh: I'm 15.
Don: I'm stoked on meeting people and seeing what different scenes are like.
MRR: That's a cool opportunity you guys have.
Jon: I wanna get to ABC-No Rio.
Marc: I wanna see the desert, man cuz I just saw that Doors movie.
Josh: I read this thing: "Music is Freedom, Music is Life"
MRR: That's true, but it divides things as well.
Don: Everything separates everybody from everyone somewhat.
Jon: That's another thing. I wrote a new song, "Blender". It's about how when you make distinctions between races, you are dividing things when things should be blended.
MRR: That's true to a certain extent but what's also important is a diversity in culture. There is a distincly Black culture in America, for example, and it's thriving. By blending completely we lose something from each different part. Better than blending we need to appriciate everyone *equally* for their differences. People use differeniations to base criticisms on. That sucks. Differences aren't qualitative, they are beautiful. Oh, sorry to blab.
Don: I think it's cool that we all hve similiar ideas.
Jon: Yeah, me, Josh and Don have been friends for a long time. And when Marc joined it totally was cool because he fit in well.
Marc: After they beat me up a few times, they said it was band initiation.
(Talk goes to interesting topics like how Marc got into Scherzo and how Monsula stole their show and they were forced to play in a laundromat. Monsula didn't really steal it, our pals in Scherzo gave it to 'em. For more info on these topics talk to these guys.)(Hint.)
MRR: Any last words, anything else?
Jon: The adress for band booking: PO Box 621 Clayton, CA 94517
MRR: When are you leaving on tour?
Jon: Hopefully June 16 and we're coming back late July.
Marc: We want to go to New Orleans so I can see my girlfriend.
Jon: You don't have a Girlfriend!
MRR: For booking, who should people call?
Jon: Me, Jon, and my number is (415) 672-6249.
Marc: Jon and Josh need girlfriends.
Josh: there is no more Chris Appeljacks.
Don: Last thing I wanted to say is I though it was cool-
(Dog barks and tape is over...)



Scherzo has a self-titled 7" EP on Lookout Records and will be recording again soon. The Anonymous Interviewer uses Maxell tapes and prefers unsalted Bien Padre Tortilla Chips. Scherzo would like to thank Pat H. because they forgot to on the record.

This interview was recorded on February 14th, Valentine's Day, of this year. It was originally intended to be an interview special that was to be aired on a local college station, and at their request, will remain anonymous. The broadcast was canceled at the last minute after a battle of the bands appearance of Crackhouse got them banned from the college grounds because the powers that be were outraged by their performance. This interview was far too interesting to let go by the wayside, so here it is in print for one and all to experience.

The band's debut release has just hit the streets. It is a 7" that is quite limited, but in this interview, you will find out why. It is available on the newly formed Gutterbox label. Interview by Lisa "The Nose" B.

MRR: Ok, I guess a good place to start would be for each member to identify themselves.

TP: Tony Porkodio, the screamer.

PC: Peter Cow, I'm the Neil Peart of the band.

J: I'm John. I don't do anything. (He is the guitarist, who left the band shortly after this interview).

TP: That guy in the corner is FX. He's not in the band anymore, but he helps us out with bass.

MRR: So how long has Crackhouse been together?

TP: Well actually Crackhouse has been together for about 2 years now. We used to be called Modern Intimidation. But we were more of a noise hardcore band; now we're just plain noise. M.I. started in 1986 when we were in middle school.

MRR: Why did you change the name? Isn't it easier to get known in the hardcore scene than in the whole noise scene that is dominated by a few biggies and the rest are left in limbo?

TP: Not for us. We had a real bad reputation with our local hardcore counterparts. It's not that we were dicks or anything, it's just that we weren't content playing like everyone else who either tried to sound like CroMags or Minor Threat. It got real boring, so we started doing things a bit differently, and totally got slagged for it. We were really into Motorhead and loved that whole wall of noise they pulled off live, so we said, "Hey, if Lemmy can, why the fuck can't we?" So we really got into doing very loud stuff. On our demos, we recorded them live onto 2 tracks, did no overdubs, and for the most part didn't even bother to produce the stuff. We'd record everything loud, and leave it at that. Nice and simple. Our "peers" couldn't figure out what we were doing.

PC: Nor could we, we just did it.

TP: Not that we really cared about what a bunch of half wits think. These guys are so into themselves that they are not even part of the world of shit that we live in. So we changed the name, just so that people would leave us the fuck alone. In fact, that was the only thing that changed. When Crackhouse did its first gig in 1989 with Abu Nidal, we did all M.I. tunes, but no one seemed to know the difference. We didn't change, but the people in the scene couldn't understand what we were doing so we left.

MRR: Is this line up the same line up you've always had?

PC: Far from it. Me and Tony are the only leftovers from M.I. We've had more people in the band than I care to recall. Even now, things haven't stayed consistent. Like our bass players. We can't seem to keep one!

FX: That's cause you gotta get bass players who are too drunk to tell the difference!

TP: The best bassist we had was this guy Tony something or other. I don't remember his name, but he totally rocked. He couldn't even begin to tell you what note it was that he was playing. He just followed the guitar player, when he went up on the neck, so did Tony. And he was always drunk whenever we played. What a guy. He was in a couple of different bands including the big bad rock star local band Swill. Ooww ahh!!! Not that there's anything wrong with the Swill. But they got people who ask them for their autographs, for crying out loud! I'm serious! But anyway, he finished off the face of the earth one day and we never heard from him again. FX fills in on bass when we need someone. Unfortunatly he's not a permanent member, but that's only by his choice. He has his own little rock star outfit too.

MRR: And what might that be?

FX: I'm in Abu Nidal. We did a Noiseville 7" a while back and we're now working on a box set release which should be out sometime in early summer. J: Hey guys, let's leave and let Frank, oh I'm sorry, FX, finish tooting his own horn! (laughter)

TP: Now now, let us not forget that he is putting out our record. Ain't there supposed to be a CD? Ain't we supposed to be on Sub Pop or something?

FX: Hey, fuck you.

MRR: Tell me about the record.

FX: It sucks. Don't buy it. Well, buy it, then go see the band live and demand a refund.

TP: I don't care how much it sucks, just as long as it isn't me putting it out.

PC: It really does suck. But it's kinda our fault. When we recorded it, we wanted to be all punk rock about it and do it all in one take, with every thing on ten, when we were all really drunk. I don't even remember it. But after I heard the final tape, I was happy I forgot it.

TP: But we couldn't afford to pay a real studio to record us so.....we had to make a comprimise. We're a lot better live. How come we didn't just do a live record?

FX: That's why we're only making 300. Because it's so... so...

TP: Completely fucked up?

FX: Let's just say it is probably the most primitive form of noise punkrock known to man. 300 would sell out so fast, no one would have a chance to complain. And if they did, we'd tell them what a great collectors item it will be.

TP: Ah, the ole Sub Pop marketing skills in effect!

PC: Fuck them, they didn't even write back when we sent them our tape.

TP: The tape sucked!

PC: At least they could've written!

J: Who's SubPop?

P: Go back to sleep bozo!

FX: If you do see it in your local dirtbag indie punk store, be sure to buy it kiddies, it's real good for you.

TP: And your dead dog.

C: My dog is Dead?

TP: Did we mention that we will also be on the "From Twisted Minds Come" compilation?

MRR: Pray tell?

P: Yea, we're totally psyched, we're gonna be on a goddamn compact disc.

FX: Digital noise.

TP: I'm getting excited just thinking about it. But anyway, our best cut, "Drug Culture", is gonna be on it. That cut is also supposed to be on a "Noiseville oh la la" 7", but I think Jim's out of business.

FX: He is not.

PC: How do you know?

FX: I just know. Now shut the fuck up.

TP: I don't care if he goes out of business, just as long as our cut gets on a CD. I wanna go in Tower Records, see it there in the bargain bin and ask the little gothic girls if they want me to autograph it.

PC: Who are you trying to kid, you can't write.

TP: Then I'll draw them a picture.

FX: Don't forget your crayons.

TP: I never forget my crayons.

MRR: When is the single coming out?

TP: You're paying for it!

FX: It should be out soon (It's out now).

MRR: What cuts are on it?

PC: "Crack Baby," and "We Are Many".

MRR: What are your songs usually about?

PC: Tony writes the words.

TP: They must mean something, but I always forget the lyrics so I just end up rewriting them everytime we play.

MRR: Can you sing one for us here now?

TP: I can't, I'm too drunk!

PC: You're just a coward. Pussy!

TP: Well, then you sing um fat boy.

PC: Anyday now!

MRR: Are you planning to tour at all in the near future?

TP: Well, not that we're Noiseville rock stars we will be playing some gigs with other Noiseville bands. And, we will probably be the support band on the Unholy Swill tour this spring.

MRR: Really?

TP: Yea, it should be a blast. Ya know, we were a part of the first Swill gig. PC: That's right.

TP: Way back when, when the first Swill 7" came out, we were playing a gig at Zero House, with Abu Nidal. That's how we met FX. And Swill were supposed to be playing, but that week the singer went into drug rehab, and quit the band. Gibson didn't tell anyone till the night of the gig and at that point it would've been too late. So we backed him up.

PC: He denies that it was the first Swill gig, but it was.

TP: We did a fifteen minute version of "Where's That Damn Cat", which is up there with the best of them. It was totally religious.

PC: We only did 2 songs, but it was a blast.

TP: So in a way, we are all Swill.

PC: Well at least me and you.

TP: I don't think anyone taped that show. It would've made a great bootleg.

FX: I know someone who has that on tape.

TP: Does he have our set too?

FX: Yea.

TP: Let's kill him and get the tape.

MRR: So what's the deal here?

TP: Hey baby, it's your interview, start interviewing!

MRR: Ok. So where do you see Crackhouse going in the future?

TP: Your place. (lots of laughter)

MRR: Alrighty, after my boyfriend kicks you out.

TP: Eeewww, scary. I think she's trying to scare us fellers.

PC: I wet my pants.

J: You aways wet your pants.

TP: You wet mine too.

MRR: What a bunch of men.

TP: Don't deny my manliness.

MRR: Then tell me what's going to happen down the road?

TP: We're gonna get $10,000 from Rough Trade to do an album. Spend $250 recording it, and the rest on fast women and booze, then we'll go on tour with Fugazi or something. Maybe do a singles club record. Steve Albini wants to produce us.

FX: He does not.

TP: Did he talk to you? No. He called me and said how much he loved us, so there.

PC: Did we mention that Tony was a total sack of lying shit?

MRR: I think you should.

FX: How much longer do we have?

MRR: At this point, not much more. Do you have anything worth while to say?

TP: Worth while? Not at all. Do I have something more to say? Ya damn straight.

PC: Why don't you ask us about our plans for the future?

MRR: I did.

TP: Well, we're replacing Social Distortion on the Neil Young tour. I just wanna be on the road with Sonic Youth. I really hate them.

FX: But you'd love them if they put you on tour.

TP: Yea probably.

PC: We want to tour England. That's where the action is. I wanna play in front of some weird talking people who think I look just like Tad.

TP: Does Tad get laid in England?

MRR: I couldn't tell you if I wanted to.

J: I want to play Budokan in Tokyo!

TP: Any fans in Tokyo that want to release our stuff in Japan and get us a gig at Budokan, get in touch. Call FX.

FX: I don'thave a phone.

TP: So they'll send smoke signals. Just write to him.

FX: Don't get me involved.

PC: Too late, you freaky fruit.

TP: I want all of our loyal fans to write and tell us how much we suck. I want women who I never met tell me how repulsive I am, but how they are still compelled to have sex with me in hopes of getting pregnant and giving birth to the anti-Christ.

MRR: I most certainly feel that way.

TP: You do? Shit.

FX: I think that's all, ok.

TP: No no no. I want more. I need more.

PC: You need to be shot by an Iraqi death squad.

J: You need a labotomy.

TP: I got one of them already.

MRR: Coulda fooled me.

If you feel tha urge to write to the band or Gutterbox, write to: Gutterbox / PO Box 313/ Tuckahoe, NY 10707. Be sure to send a stamp if you want a reply. They also want bands and labels to send them records and tapes. Why? Why not?

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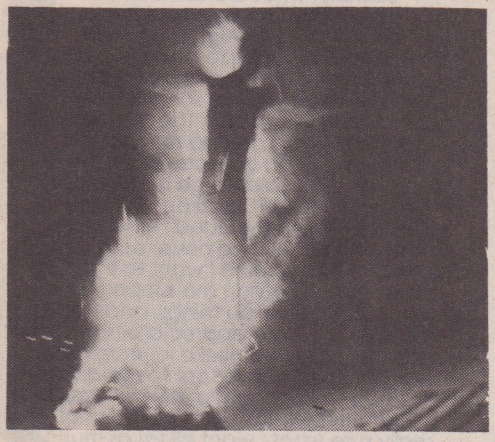

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ENGAGE

human obligation. human disregard...

MRR1: Dan Kirby, MRR2: Jason Cropper. ENGAGE is: Eric, Drums; K.C., Bass; Jason, Guitar; Kevin, Vocals; Brian, Vocals.

MRR1: Let's start with the concept of the name Engage.

B: Well, since Jason thought of it maybe he should answer it.

J: I guess it started out just as something we thought would be befitting the band, something that we enjoyed, and I since the band's been going we employed it as something more. It means to get yourself moving, to get yourself active, and to try to do something.

K: Engage, as in engage yourself.

B: Going backwards against the other ones that are destroying the world.

MRR2: One of the impressions I got after seeing you live, is that it seems you want more reaction from the crowd, like questioning you or commenting on what you're saying. Do you feel it's really important for you and the crowd to interact?

B: I think that it's a very important part of the band that we are trying to invoke a reaction from people. We're trying to wake people up. We're trying to hit people with our feelings about what's going on in this world, so that they start thinking about things a little bit. We don't want every body to stand out there and be apathetic about things in this world, we want people to really, really think about things that face us in this lifetime, issues that are confronting our planet that could cause harm to other life forms, cause harm to other human beings. I think it's our responsibility since we feel like we're educated on these things to try to reach people and wake them up a little bit. I also think the interaction between the crowds and the bands is vitally important because essentially we're all a part of the scene. Whether you're watching the band or your in the band, you're still in part of the scene because your trying to make a difference, and if we're to come together, we shouldn't have any ego playing, we shouldn't have bands talking down to crowds. We are all in this together and it's just going to benefit the entire scene. We should try to get some unity going on. I think the interaction between bands and crowds is really important and that no one should take advantage of that.

K: We also think that it's important that people talk to us after the shows, not just during. If someone wants to shout something, fine, but if you really want to have an intelligent conversation any us are open. After we play we don't just bail, we stick around and that's a really important part to us because we get input. We get some one saying, "this is a real problem that I see," and then we educate ourselves, and maybe we'll talk about it at the next show.

B: I think that for myself, I view a lot of people in this society as living in a sleep walking existence to what's really going on. And I see that in the hard-core scene as well. But hopefully, our music helps to wake people up, sort to serve as an alarm clock, rather than just reinforcing that slumber state.

MRR1: I also notice at your shows you have tables with lots of literature on human rights and animal rights, and most bands don't having anything but records and t-shirts.

J: It's one thing to talk about issues, its one thing to sing about them, but we are just trying to add to that impression by saying " here is free literature, look at some of the things that we think are being looked over. Take a look at some of the abuses towards people, the environment, and politics towards animals, take a look at these issues and see what you think." We provide hidden ingredients lists so people can take a look at at what's in their food -hidden animal products. We have cruelty free lists so people can try to buy products that aren't tested on animals, and we also provide a lot of stuff on capital punishment, and rape, vivisection, and factory farming. It's just one of the things that we feel is important. Just as we have have lyric sheets there, that's really, really important to us. People have the chance to listen to what we have to say because when given the chance, we have a lot of things to share, and hopefully everyone will take advantage of us giving out free information, and they will take advantage of trying to provide us and others with information too.

K: Along those lines- if we make some people think during our show, it would be a shame not to have something to give to them after the show. Something that they could read with some facts and more information on the subject that they are interested in. We have information on just about everything we sing about.

B: We've been accused already of being somewhat preachy. I think that we back up what we are saying on stage by having information out there for people afterwards. People are shocked by some of the things that we say, well there's information that's available to them, for them to look to look into, so that they can see where we're coming from on stuff. -If they really care...

K: People say we preach, most of them aren't listening to what we're saying.

MRR1: That's one thing about the whole music and lyric side. Who writes the lyrics? And also, the songs are very long: five and seven minutes, and the lyrics too; have a lot of content involved.

J: I essentially bring structures of music. I create a lot of the music, I bring it to K.C. and Eric and we finish it up together. And we all sort of contribute to the lyrics. Right now everyone's doing it.

B: Jason started this band so he had already lyrics made for the songs. But now me and Kevin have been here for a while so we've been writing lyrics.

K: I don't think any of the music writing or any of the lyrics are just one person. If anyone contributes it's going to be used. This isn't a band of just one person, its' five people.

B: Ya, say if someone else in the band, say Eric or K.C. write lyrics it would be great, you know.

J: Also about the five minute long songs, that's just one of things that's happened. I mean, music is really important to us too, as musicians we like to challenge each other, and you know things have worked out like that, and we really like it. That's just another part of Engage I guess, that makes us different.

E: We didn't plan to make them that long they just came out that long.

K: When these three get together and go " Oh wow, this would sound great after that" -it just builds up. And it does sound great usually so... I haven't heard anything I don't like!

MRR2: I'd like to know -this is sort of a three level question, it's personally, professionally, and socially, what are some of the objectives that your seeking to accomplish through the band?

E: Personally, I'd like to be able live off the band -I guess that's professional. Socially I want people to know what's going on in their world. The bad things that are going on and some of the things they can do -something they can do about it to change it. I want them to be aware of that, and open their eyes.

K: Personally, in this band I've already achieved a lot. I had never sung for a band before this. And I want to thank all these guys for giving me support and showing me how to do things, and how not to do things. I really appreciate that. Also personally, I've learned a lot from other people, that's important to me and I hope to continue to learn things from people. Professionally, I'm not really sure what I want as far as music goes. I mean obviously we're professional already. We're playing paying shows and we have a record out. as far as professional goes I don't know. Socially, it's really, really important to me to make people think, make people think that's it's alright to care about things, that it's alright to stop and say" Wow this is wrong" and find out why it really bothers me. Because many people are brought up and been taught not to care, and not to really give a shit about this world. And that's it's not alright to care, that you're extreme or weird, but you're not. There's nothing wrong with being compassionate.

KC: With music, I always wanted to just constantly change, constantly transform into sort of a progressive style that plays anything -all kinds of music. I'm not one for country music too much or classical, but I'm interested in jazz and exploring music in it's depth. Professionally, I would like to live off music too. I don't think of it as a career or anything -I think of it as something that I feel I've come to a point where I deserve to perhaps get paid for some of the work that I do. I do sometimes consider it work but most of the work is pleasure you know, it's recreation, too. And things I seek to achieve socially with music, I've achieved in the past and I think we're achieving them now and want to continue on the path of educating people about everything that is going on in this world. I'm engaged in that process you could say.

B: First I'd like to comment and say that's a very good

Personally, I have to be honest here, in my life I believe that I am 100% dedicated to the causes that I believe in, in my mind and in my heart. For me in this world sometimes this has made me a very frustrated person, because I see that there is not a whole lot that I can do. But, when there is something that I can do, it sort of relieves that tension that I have inside, and this band helps to serve to release that tension. It helps to serve to release that frustration. It helps to focus my energy a little bit, so that I can communicate that to other people, so that I can show them how I'm feeling about life. Socially, it's much the same thing. I am probably going to go into fields where I am going to have to deal with people, and this band is helping me to interchange with other people on other ideas and other feelings on life. As far as professionally, I as an individual will always be a member of the hardcore scene. To me that is the only the type of music that I want to be involved in, in this society. The rest of the music seems to me to be processed, and there' not a lot of energy and heart in that. So professionally what can I say? I don't know whether or not I think of hardcore in professional terms. Perhaps it will be a learning experience for me to deal with other bands down the road in the hardcore scene itself, and with other people.

J: I guess personally for me this band is my passion, music is my passion, and that's what I want to do. That's all I really want to do is play music, and have a good time. I really love playing guitar, and being in bands, and it makes me feel good to write songs and I put all my energy into it. Professionally, I don't know. I like to consider this band as a band that's always moving and progressing but I don't want to get carried away with that. I want to keep this band at a friendship level -seeing eye to eye with each other, and every one else. So I don't really know if professional is the right word but.. as far as income is concerned, I'm not necessarily concerned about it, although it is the thing that I want to do with my life. It would be nice but, I think that finding joy out of playing music is more important to me. Socially, I think it goes hand in hand, for me at least, being in a band and having social goals as well; such as providing people a chance for people to entertain themselves and have a good time. And also have a chance to educate themselves or listen and open up their hearts to other people's ideas and open up their hearts to other people's feelings. And that I think is equally as important to me -playing music and saying what I want to say. That's what this band means to me, and that's what I hope to accomplish more and more, with the more records and stuff that we put out.

MRR1: How long has this band been a five piece together?

J: Since the summer of '90.

E: The summer of chunk.

All: The summer of chunk!

MRR1: I sort of asked this the last question, but speak on your feelings about the HC scene, both of the audience and the artists.

B: That's a good question too. I guess I can start on that one. My view on the hardcore scene is not a very positive one. I think in many ways the hardcore scene reflects what's going on in our society, and I personally believe that the culture in our world is dying off. And I also believe that that's running off into the hardcore scene, and that you see a lot of the energy that was once there -really missing, really lacking. Because you see a lot of the energy that's going on around us and in the human race is really lacking. A lot of the creativity, a lot of the spontaneity -it's gone. It's going away. As far as hardcore goes it's really been effected by that. There's always been a problem there, there's always been people who have always wanted to see unity, who have wanted to see brother-and-sister hood and stuff like that in the scene. It never quite developed into what it could have been. But yet it seems to me it will always be there. But it seems to me it's more or less a skeleton of what it used to be. And it's up to those people who care to try to bring life back into those bones, if you would. You know, to put substance back into it. Push it forward, and we could do something.

J: My feelings on the hardcore scene are I guess, not too positive either. I've been involved in the hardcore scene for a while, and it's given me a real outlet, it's made me feel at home and I think that also the hardcore scene is suffering from a lot of outside influences, being the mainstream, the status quo. The hardcore scene is becoming too overproduced. Money is just too big of a factor. And it's becoming plastic, and coated with a bunch of bullshit. And no one is taking any risks, no one is saying anything, no one is reaching out to people saying: "hey you know, we're in this together, let's have a good time and let's do something. Let's make this scene a real alternative. Let's make this an example for everybody else. Let's create something here where we can feel together and good about each other from our differences, and let out some anger too." Anger is a big part of the scene. Right now all I'm seeing is just a bunch of rock star bullshit. People are asking for too much money, people are putting out overpriced merchandise, and people are just taking advantage of other people, in the scene. And that's exactly what the mainstream music industries are doing. And I don't think it's right. I think the scene has really got to get it's shit together. There are still a few bands left that have something to say, and that are trying to do something different. I think we need to reach out and let those people know what they are doing is cool. And that way we can get back to being an alternative and not just another offshoot of mainstream bullshit.

K: I'm not one to say, "this is punk, or this is hardcore, this is what it is, this is what it should be." Cause that would not be paying much attention to people's rights to be an individual. -That's what it's supposed to be all about. But it's also supposed to be an alternative to what the world is all about. And the world right now is all about is violence, and it's about a lack of caring for each other, it's all about a lack of caring for basically everything that's on this planet. And if we are really an alternative scene then why are there people getting in fights at shows, beating each other up. Yet "I'm into hardcore, I'm a punk," yet you go to a show and you do exactly what goes on in the world everyday. You do exactly to you friend, a person that's in the same scene as you, you do exactly what happened in the outside world. And if we are really alternative, I'd like to see it. Again, I'd like to see some compassion. I'm not going to say that's what should happen, that's not my place. But it's definitely what I would like to see.

E: As far as like the music goes in the hardcore scene, I'm not sure what you want to label as hardcore. But I see that's it's been really stagnant. I've been around the scene for a long time, and I haven't seen much change in the music and I haven't seen much that excites me anymore. It's very rare and very few, that I see a band that really does something for me, who's trying to do something different, as far as music goes..

MRR1: I noticed there's a lot of bands just keep the same style that they've been doing for the last few years, and with you guys, you just jumped out and did something very original.

K: Ya, you see but they're afraid if they do something different that they're going to be called "sell-outs".

MRR1: Ya, but what you guys are doing, you got your hard and your soft. You guys go to all extremes.

E: It's wacky!

K: It's wacky, craziness.

B: Basically, I think that if we really take a look at the hardcore scene, we can think of it in terms of a microcosm example of the real world. I think we have to come to face the fact that if we can't change the hardcore scene, how can we ever hope to change the world around us. I've been involved in the hardcore scene quite a number of years myself and I've seen a lot of problems in things taking place. And a lot of things I've compared to what goes on in the world. And I do see a very strong similarity between what's happening in the world around us and what happens in the hardcore scene. I remember seeing

problems with the skinheads, going to shows and basically seeing a pack of ten skinheads pushing around three hundred people because everybody was not unified. And so you'd see a bunch of people who were unified pushing around a bunch of people who weren't.

K: It's sad to me too, to see social cliques in the scene. People say, "Oh well I'm doing this to be alternative," and yet they make fun of someone, even someone whom they don't know. That's no different then how it was in high school.

B: Just like in the world around us there's the same popularity structure. Who knows who, who's this, who's that. "Oh you know that person's not important because that person doesn't have a name for themselves, for such-and-such magazine, that person doesn't play for a band." That should not be a part of the scene. That's not what I perceive it as. I'm sure that everybody has their own view of the hardcore scene, but as to myself I think of it that it should have been more or less that of a brother and sister hood. Accept the fact that everybody has something to offer to this world.

K: I want to say something on a little more positive note. That I have met quite a few people that do care, and who want to see a change. And the numbers are growing. Especially lately. I mean it really dwindled for a long time but it seems like the more we get out, the more people we meet, the more people seem to care. There's a lot of bands especially in the east bay area that are really into that, -are really into change -it's nice to see.

MRR2: I'd like to change the direction of the interview just slightly. -How do you feel about representing a very small minority within society -that is the topic of veganism? Maybe you can elaborate on your feelings, emotions, and reflections about what your advocating. Consider that society, or the status quo even, is at large ignorant or even straight up against the objectives of the group.

K: The first thing, let's make it really clear that no person in this room today needs animal products to survive. That's a really important factor. It's the truth -that's all there is to it. Why people object to it, a lot of it I feel is laziness, they don't want to make a change in their life. The fact that their eating it is not only killing the animal it's killing themselves. Anyone with any heart, if they really went to a slaughterhouse, I don't see how they could eat meat number one, and if they went to a factory dairy farm, I don't see how they could drink milk or eat eggs.

B: Veganism for myself is one way that I choose to abstain one hundred percent from a form of cruelty that I perceive in the world around me. As far as other people go in this world, there is a lot that needs to be done for them to understand why anyone would be a vegan, or anyone would care enough to abstain from eating dairy products and eating eggs. For me myself I do not believe in being self righteous about my beliefs. I do not believe in saying, "I'm a vegan la-da-da." I think that the most important thing to do is try to reach people on a basic level that they'll understand and show them basically even, that the diet that they are consuming is cruel to other life forms on this planet. And compare it to things that they'll understand. Which in fact to say that a cow or a pig has the same intellectual capability as a dog or a cat. And yet they would not treat they're dog or cat the same way as they do other animals. And I think that the best way that we can change people is to try to understand where they're coming from, to try to understand what in this society has made them what they are.

J: Veganism is just a really important and good way to eliminate cruelty from your lifestyle. That's why it's important to everyone in this band, -is because we are trying to live lives that as cruelty free as possible. And when one becomes vegan they can make quite an individual impact on the world around them. And I think that Brian really pointed it out that we don't need to be self righteous about this. It's a decision we've made a band and it's just something that we'd like to share with other people, if given the opportunity. Because there is really a lot of heinous and cruel acts going on that people are not being informed about. And if they found out about what's actually going on I think they'd be shocked. If you found that animal products are totally unhealthy for you and the environment and the whole ecosystem, and economics as well as people, you would probably be very surprised and want to stop eating animal products.

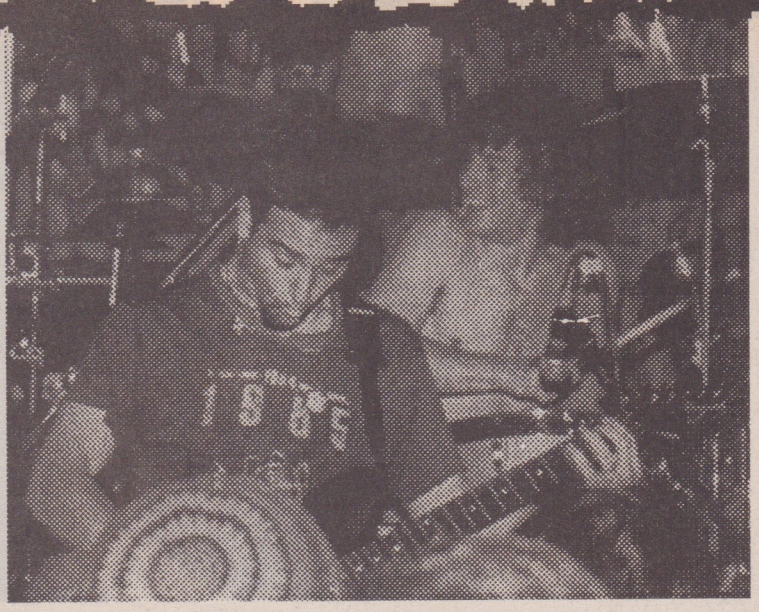
MRR1: Just off hand, for a final wrap up -any last words, or where does Engage see themselves in the future?

MRR2: Ya, where are you guys headed?

B: Another planet! *{Everyone laughs}*

J: I hope things work out for us. I hope this tour is successful. I hope we get to put out a lot of records, and yes I hope we sell a lot of records. I hope a lot of people get the opportunity to hear, and to see us. I hope we get to spread our ideas and our messages to as many people as possible. And I hope we don't compromise our values, -I know we never will...

K: I hope we not only grow as musicians



which we all have since this band started, but we grow as individuals too. And that we educate ourselves as well as others.

B: I think that we're only going to be as strong as the hardcore scene. I think that's an important thing, if we are going to be playing shows in this scene in the years to come. Hopefully the scene will re-emerge and have some new spontaneity and new creativity, some new energy to it, for us to be a part of. If that happens, think the sky's the limit for us. I think we're going to go far within this scene.

KC: I agree with Brian, I'd like to see new creativity out there in the scene. Just the music scene in general -not any particular scene- whether it be hardcore or whatever. I want to see this band progress, and I think it is, and I think it will. I have a lot of confidence in this band.

E: I want to see a lot of change. I want to break down people's preconceptions of hardcore music and, "what it should be.

K: I think we do that.

E: Yeah, I think we do that...

MRR1: What are your "definitions of hardcore music?"

KC: Well, some people perceive hardcore music as like having fast music, and having music with a message. I think there's a lot of hardcore bands out there that don't have a message at all, or have a message because they think it's cool to have a message!

K: Why put a label on it, when it's supposed to be about individuals?

B: I think that the hardcore scene represents feeling energy from the heart! So maybe if I could coin another one of those phrases, "heartcore"! *{Laughter, sighs, cymbals crashing, and "Oh my God's!" fill the studio}*

J: I think that hardcore is just keeping your ethics and keeping underground, and staying independent. And people should have the right to do whatever the fuck they want to do. And as long as they're not exploiting anyone else or anything else -I think it's vital that we have the acceptance to let everyone do what they want to do as long as it's on an independent and open level. -That's as punk as fuck..

MRR1 & J: Do it yourself!

You can hear ENGAGE on their debut 7" "It's In Your Hands...In Your Heart..." on Kirbdog Records. It's $3.50 ppd (US), and comes with a fold-out 2-sided poster/info sheet. Write to ENGAGE at: PO Box 4842, Santa Rosa, CA 95402 or Kirbdog Records at: PO Box 683, Santa Rosa, CA 95402.

NOTHING HAPPENS,

UNTIL YOU

MAKE IT HAPPEN...

ENGAGE

EVERMORE

HERE WE ARE, THE 20TH CENTURY OF MODERN MAN (HUMAN KIND).
WE'VE DEVELOPED ON THIS EARTH FOR MORE THAN TWO MILLION YEARS.
THOUGH EVOLVED AND "MODERNIZED", WE STILL SUFFER,
AN UNDENIABLE, AND HORRIFIC DILEMMA.
(CHORUS)
MAN (HUMAN KIND) HAS NO RIGHT TO KILL,
OR HARM IN ANY WAY-
WHETHER PHYSICALLY, OR EMOTIONALLY,
ANY FORM OF ANIMAL LIFE.
RESPONSIBILITY IS WHAT ONE MIGHT CALL-
AN OBLIGATED VIRTUE FOR MANKIND (HUMAN KIND).
MAN (HUMAN KIND) HAS BEEN GIFTED WITH
MANY BENEFICIAL CHARACTERISTICS,
NOT YET SEEN AS ACUTE IN OTHER SPECIES OF ANIMAL LIFE.
(CHORUS)
THIS PATTERN OF DOGMA,
A PLETHORA OF DISREGARD AND SPECIESISM-
HAS LED TO THE UNNECESSARY PAIN, CRUELTY AND DEATH,
OF TRILLIONS OF INNOCENT ANIMAL LIVES.
UNREMITTINGLY WE TURN OUR EYES AWAY.
"LET THESE CRIMES GO ON BEHIND CLOSED DOORS."
WE CHOOSE NOT TO SEE OUR HANDS COVERED IN BLOOD.
(WE) CHOOSE NOT TO WITNESS (OUR OWN GUILT).
OUR GUILT VERITABLY REFLECTS ONE ISSUE-
AN INNATE CORE OF MAN (HUMAN KIND),
CONTAINING PASSIVITY AND RESPECT.
EVEN MORE SO; A SENSE OF SYMPATHY FOR THE SUFFERING.
A SIMPLE SENSE OF GOOD OR BAD.
(CHORUS)
HOWEVER WE MUST REALIZE,
THE VESTAL ORIGIN OF MAN (HUMAN KIND) IS VULNERABILITY.
SOCIAL EVOLUTION OF GLUTTONY AND POWER,
HAS LED US TO BLINDNESS.
MODERN MAN (HUMAN KIND) HAS LOST PLACE-
MENT IN THE FOOD CHAIN.
WE ARE SEPARATE NOW, AND FOR EVERMORE,
FROM A FOOD CHAIN WE DESTROY, AND DO NOT NEED.
FACTORY FARMS CAN NOT COMPENSATE.
MAN (HUMAN KIND) IS SO DIFFERENT FROM NON-HUMAN ANIMALS,
BUT A FEW THINGS CAN NEVER CHANGE.
THEY FEEL PAIN, PLEASURE AND STRIVE TO LIVE.
NEVER LET COMMUNICATION BE YOUR BARRIER.
(CHORUS)

FINAL PARADOX

WHERE WILL OUR MAD SYSTEM LEAD US NOW?
I'VE GOT SO MANY QUESTIONS- NO FUCKING ANSWERS.
WHAT POSSESSES IN THE MIND OF MAN (HUMAN KIND)?
A DISREGARDED FUNCTION- AN OVERWHELMING PARADOX...
WAS IT WRITTEN IN A DARKENED CORNER OF THE HUMAN MIND?
A CELL OF A PRISONER CONDEMNED FOR LIFE?
THE WELL LIGHT ROOM OF THE EXECUTIVE?
A BATTERED HEAD OF A BEATEN WIFE?
(CHORUS)
HOW MUCH POWER IS JUST TOO MUCH?
A STATE THAT DECIDES, A STATE THAT KILLS.
TO TAKE A LIFE DOES NOT BRING BACK ANOTHER.
CRIME JUSTIFIED WHEN COMMITTED ONCE AGAIN?
DO I CONSIDER THIS A MILESTONE OF HUMAN LOGIC?
A NECESSITY TO CAST AWAY THE DISHEVELED?
THE UNFORTUNATE TURNING POINT?
MUST I SQUINT MY EYES TO SEE THE DEATH?
(CHORUS)
WHEN DEATH SURROUNDS US- IT'S NOT HARD TO SEE.
SOMETHING JUST CANNOT BE RIGHT.
TO GIVE THE SYSTEM THE POWER TO KILL-
IS TO GIVE A GUN TO A DESPERATE CHILD.
(CHORUS)
WE'VE SET UP A SYSTEM THAT CAN THE LIFE.
CAPITOL PUNISHMENT...
NO GOVERNMENT CAN TAKE THE LIFE
NO GOVERNMENT SHOULD TAKE YOUR LIFE.

PRECEDENT OF CHOICE

TAKING AWAY THE CHOICE IS TAKING AWAY THE LIFE-
A FUNDAMENTAL DECISION, A RIGHT GIVEN TO ALL.
THIS IS A WOMEN'S BODY, AN INDIVIDUAL SITUATION-
FREEDOM TO LIVE- AND FREEDOM TO ABORTION!
IF WE DON'T ACCEPT THIS FREEDOM,
WOMEN WILL BE FORCED,
TO ILLEGAL MEANS,
OF UNSAFE ABORTION.
WE MUST UNDERSTAND AND COME TO TERMS.
IN A WORLD OF RAPE, INCEST AND WITHOUT LOVE-
CIRCUMSTANCES WOMEN MUST HAVE OPTIONS,
EVEN WHEN THE MISTAKE HAS BEEN MADE.
A PRECEDENT OF MODERN TIMES.
A FOETUS OF NO FEELINGS.
ABORTION FOR CHILD'S BENEFIT
WELFARE OF THE MOTHER...
THESE CHOICES MUST BE RESPECTED AND THOUGHT THRU.
TO ABUSE THEM IS TO ABUSE ONES SELF-
TO DENY THEM IS TO ABUSE THE OTHERS.
GIVE WOMEN, GIVE PEOPLE THE RESPONSIBILITY WE NEED.
SUFFERING WOULD BE THE LIFE-
OF THE UNWANTED CHILD.
ECONOMICS, STARVATION...
DIATRIBE (OF A) WORLD.

SUBMACHINE

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Submachine is a Pittsburgh punk band formed by Jim Bartczak and Doug Fedinick in fall '89. The lineup is Jim on guitar, Doug on Bass, Sam Ward on Drums, and Alex Lewinger doing vocals.

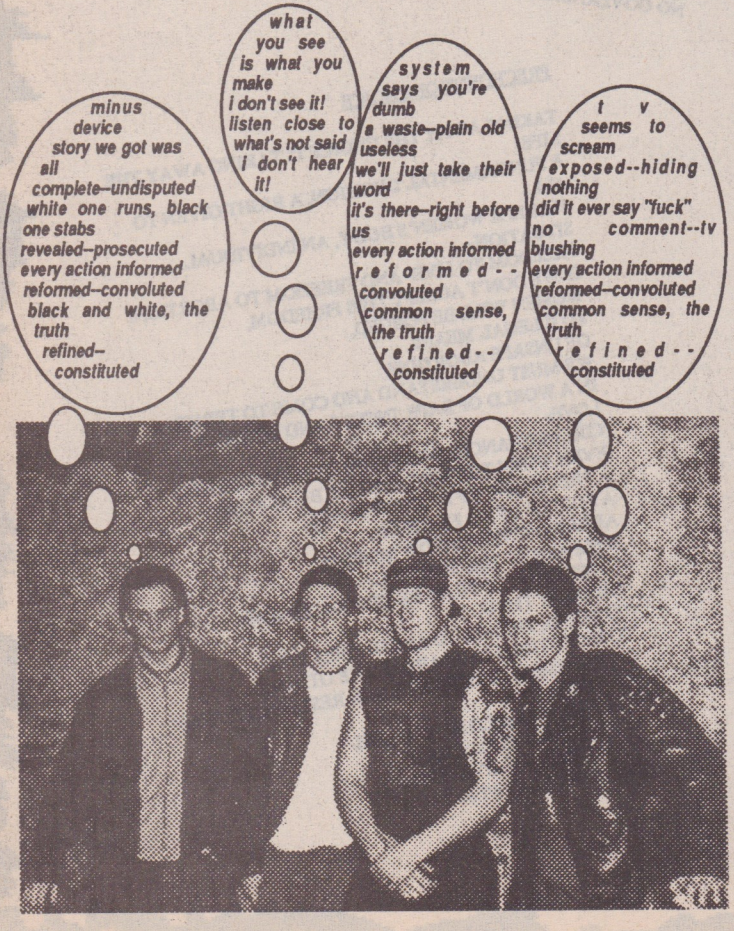
We aim for old punk simplicity but can't avoid the influence of heavier strains of punk and hardcore. I always thought that a Pittsburgh band should sound like machinery, not in the sense of imitating it, but of reminding you of machinery and feeling like it—that's what we want.

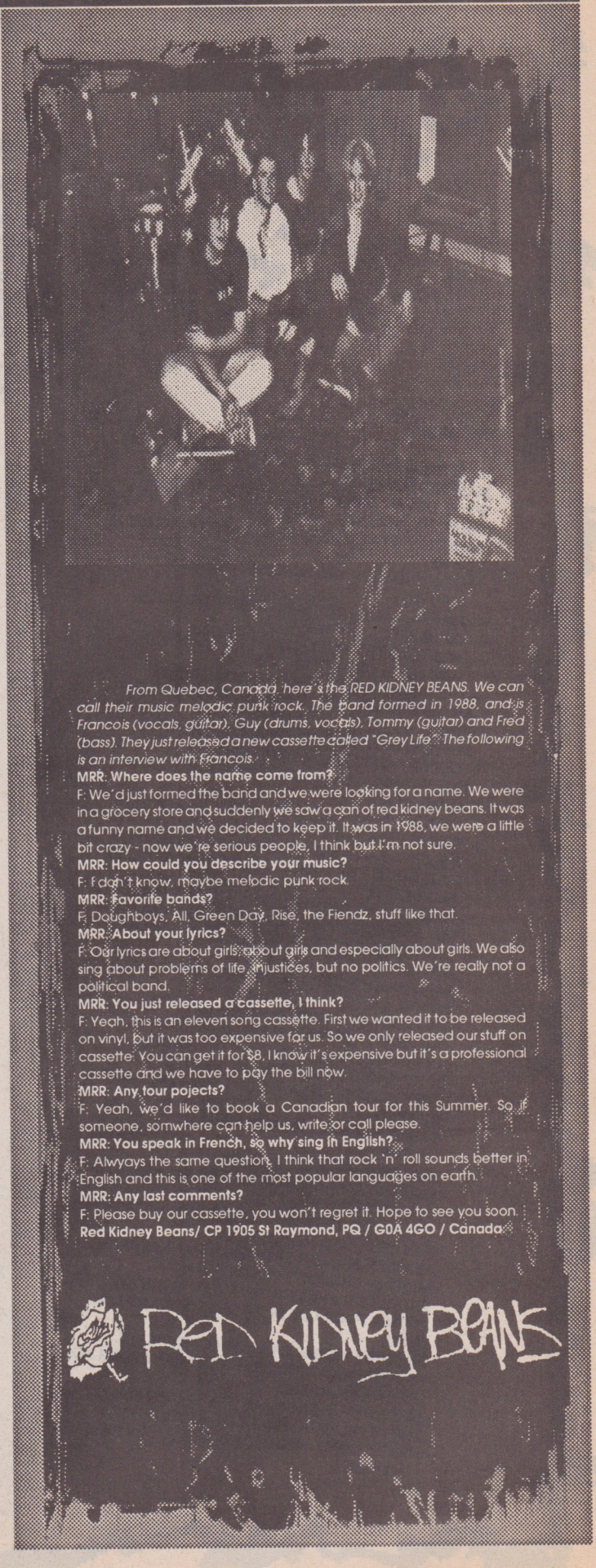
We play frequently in Pittsburgh and have played at the ABC No Rio in New York. We recorded six songs at the Flagrant Underground and will have some of the material pressed for release early in summer. We are arranging a late summer tour of cities near Pittsburgh, more on that later...

We aren't a straight edge band, but our lyrics do work in the same field of personal responsibility but for a much broader range of actions beyond drinking or dope. We write about trying to be aware of these concerns in a system which almost completely restricts our ability to act responsibly. I think this leads to frustration and then to punk rock as an expression of frustration and an escape from it—we try to make it fun.

If you find this interesting, write:

Submachine/ P.O. Box 81942/ Pittsburgh, PA 15217





From Quebec, Canada, here's the RED KIDNEY BEANS. We can call their music melodic punk rock. The band formed in 1988, and is Francois (vocals, guitar), Guy (drums, vocals), Tommy (guitar) and Fred (bass). They just released a new cassette called "Grey Life". The following is an interview with Francois.

MRR: Where does the name come from?

F: We'd just formed the band and we were looking for a name. We were in a grocery store and suddenly we saw a can of red kidney beans. It was a funny name and we decided to keep it. It was in 1988, we were a little bit crazy - now we're serious people, I think but I'm not sure.

MRR: How could you describe your music?

F: I don't know, maybe melodic punk rock.

MRR: Favorite bands?

F: Doughboys, All, Green Day, Rise, the Fiendz, stuff like that.

MRR: About your lyrics?

F: Our lyrics are about girls, about girls and especially about girls. We also sing about problems of life, injustices, but no politics. We're really not a political band.

MRR: You just released a cassette, I think?

F: Yeah, this is an eleven song cassette. First we wanted it to be released on vinyl, but it was too expensive for us. So we only released our stuff on cassette. You can get it for $8. I know it's expensive but it's a professional cassette and we have to pay the bill now.

MRR: Any tour pojects?

F: Yeah, we'd like to book a Canadian tour for this Summer. So if someone, somwhere can help us, write or call please.

MRR: You speak in French, so why sing in English?

F: Alwyays the same question. I think that rock 'n' roll sounds better in English and this is one of the most popular languages on earth.

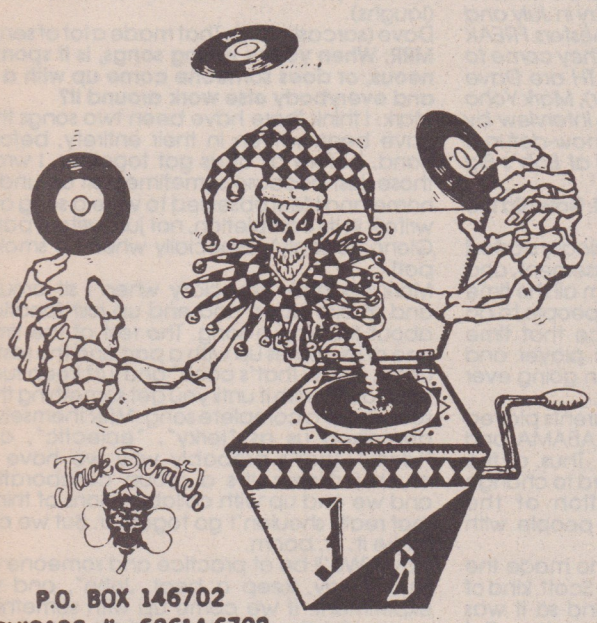
MRR: Any last comments?

F: Please buy our cassette, you won't regret it. Hope to see you soon.

Red Kidney Beans/ CP 1905 St Raymond, PQ / G0A 4G0 / Canada

Jack Scratch

"WHEN WORLDS COLLIDE"



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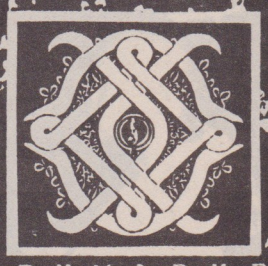

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FINAL NOTICE
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Straight from that wondrous land of larger-than-life hardcore celebrities and, of course, a certain monolithic independent record label, among other things, comes THE COMMONWEALTH, the D.C. area meisters of the "dark, eclectic, and jerky." Formed in October '89, THE COMMONWEALTH is doing quite well in '91. Their kickin' new EP, Nomava, is out on Free Thought records, and if you promise to be good and indulge in liberal quantities of phlox, a full-length LP might be available by December '91. THE COMMONWEALTH will be touring the country in July and August with Annapolis, MD scenesters FREAK BEANS, so check 'em out when they come to your town. THE COMMONWEALTH are Dave Ort (vocals), Glenn Guard (guitar), Mark Yoho (bass), and John Shea (drums). Interview by Todd J. Czapski at Baltimore's now-defunct Dry Dock Down Under. Revised at Bob's Big Boy Laurel.

MRR: Typical interview bullshit first: How did the band get started?

Dave: John was the one who basically started it. His parents let him have the basement, and friends would come over and jam all the time until we actually got four serious people to do it. And we stuck together...since that time we've gone through one bass player and now we have Mark. We've been going ever since.

John: When I was a child, my parents played really bad music (i.e. ABBA, ALABAMA and other nefarious filth of that sort). Thus, at the tender age of 9 years old, I vowed to change the average musical selection of the Humanicus Americanus (white people with no taste).

Glenn: Mark is really the one who made the band a real band. Our old bassist Scott, kind of like Sid Vicious reincarnated, and so it was kind of a pain in the ass to get things done. But now that we have Mark it's a lot better.

MRR: What was your motivation to play hardcore as opposed to reggae or speed metal, or any other form of music?

John: To do interviews! I don't know. 'Cause you get to wear leather—that's why I wanted to be in a hardcore/"punk rock' band.

Dave: The Ramones got me into it. Everything my big brother used to listen to, I would listen to. It grew on me and I developed a taste for it; ever since then.... When I hear something then I like it or I don't. Basically it stays in the hardcore range. I like other stuff too but not as much as hardcore.

Glenn: When I started playing in bands, I did a lot of studio work and shit like that, just for bullshit. I was in a couple of lame-ass cover bands when I was really young, like, bar bands, because I had never heard of punk—I guess because I lived in a bumfuck place. Anyway, in ninth grade, I went to a BUTTHOLE SURFERS show, and ever since then I was, Like "Wooooweee!"

Mark: I had a six-string for years before they asked me to play bass, and I had been writing songs forever; some of the songs that we play now I wrote six years ago when I first got my six-string. I've been sitting around for years waiting for a band to beg me to join. It never, ever occurred to me in my life that maybe I should play country-western. It's kind of like whatever comes out, comes out, y'know? I never really set my mind to playing anything or writing anything in particular.

MRR: What issues do you try to address through your lyrics?

Dave: I don't try to issue any one specific thing, like maybe straight-edge, like some other bands might, that's their cause. I have a wide variety of causes. If something bothers me, or if I see something that influences me, then I'll write about it. I don't try to stick to one general area; I think that limits a lot of things.

Glenn: I only wrote one song; we don't play it anymore. I felt very strongly about it. That's the only words I ever wrote that were any good because it was something I felt strongly about. I don't think we can make songs that we don't feel strongly about, just because they'd suck if we did.

Mark: I think we all have issues that we really feel strongly about, but it's just a matter of Dave writes the lyrics because that's his job, I write the basslines because that's my job. There have been other songs that have been contributed, but I mean, as far as me personally, I don't know, it's kinda like my beliefs are for me, y'know? I don't know. Whatever... (laughs).

Dave (sarcastically): That made a lot of sense.

MRR: When you're writing songs, is it spontaneous, or does someone come up with a riff and everybody else work around it?

Mark: I think there have been two songs that have been written in their entirety, beforehand, before all of us got together. I wrote those, just because sometimes I sit around at home and I feel obsessed to write a song and write it in its completion, not just write a part...

Glenn (jokingly): Especially when he smokes pot!

Mark (laughs): Especially when I sit around and smoke dope and end up just fanatical about finishing a song. The rest of the time, one of us comes up with a part and the rest of us go, "Wow that's cool!" and just keep fucking around with it until you get something that sounds like a complete song. MRR themselves described us as "jerky", "eclectic", and "dark." That's probably why we have so much jerkiness...it's a group collaboration and we end up with collaborations of things that really shouldn't go together. But we can make it. fit, boom.

Dave: We'll be at practice and someone will say, "Okay, keep a beat, John", and we experiment. If we come up with something and we're like, "Yeah, we dig it, we dig it", then we'll go from there. Otherwise, one of the guys will bring something that they had in their spare time to do, and we'll go from there.

MRR: Where have you played when you've gone on the road?

Dave: We've been down south a lot, we've been up north...

Mark: Woo! Two directions!

Dave: Down south we've been to Durham, NC; Ashville, NC; Rock Hill, SC; Atlanta, GA...

Glenn: Winston-Salem...

Dave: ...Winston-Salem...

Glenn: ...sucks!

Dave: Yeah. Up north, we've been to ABC NO RIO in NYC; Cambridge, MA; we played WFMU radio in NJ, and, of course, all the local crud around here. It's fun to do, but the money's really tight; that's the only problem that we really have.

MRR: Were any of the people in those places familiar with you?

Mark: The last time we were in Atlanta, we played a place called the Wreck Room, which is a lousy fucking dive. It's a glam rock club; bands don't play there; it's hell. They paid us two bucks and there were at least sixty people there. No, but we played there, and some guy that had our record—this guy John—actually had me sign his record, and it was the most bizarre, preposterous thing of all my entire life.... I wanted to sign it "Bruce Springsteen", but I didn't.

Glenn: Some people have heard of us, some people haven't. Usually, the people that really read MRR cover to cover know about us. It's really funny, because we're from D.C., and so every time we play somewhere, they're always like, "What does Ian MacKaye do on Tuesday mornings at 6:30? What kind of toothpaste does he use?" I mean, we see him around, but we're not close personal friends with him or anything, and we're not on Dischord. We know just about all of the bands on Dischord, but we're not on Dischord, you know? We're a D.C. band that's not on Dischord, and to some people out there that's

unheard of. And so, that's one thing we want to accomplish: to make it known that...there's a lot of good bands from D.C., and Maryland, and Virginia, and everywhere else; just because they're not on a big label doesn't mean they're not good bands. I've seen some really good bands that aren't even signed or anything. A lot of promoters favor us just because of our geography, and I think that's bullshit. Some people seem to have a lemming mentality about the whole thing—if a band from D.C. comes, they'll go see it, whereas if a band from Baltimore shows up, they won't.

Mark: Dischord itself—I'm not talking about any individual, but the organization itself—I don't think they would be incredible pricks. But it's the fans that will only listen to Dischord, that play favorites, that turn record companies into unwilling monopolies.

MRR: Do you think the underground is being bought up by the mainstream?

Glenn: Let me put it to you this way: I wouldn't pay $20 to see SONIC YOUTH. SONIC YOUTH especially. They've been around forever, and I'm sure they're tired of playing shit tours, but they don't have to rip off the people that have gone and seen them forever. I'd never want to charge $20 for somebody to see us—I mean, that's lame as shit! Also, big labels in themselves, that's fine; they're businesses and everything. But, like, CBS—they're rip-off artists, and they glam up everything and put videos on MTV, which is a crock of shit. If major labels don't rip people off, it's fine with me, but when you're going to have to pay $20 to see a band that you've seen for $5 three other times, it's lame as fuck, and I think that sucks. Whereas FUGAZI and bands like that are humongous, but they still maintain the same principles as they started out with. We want to stay with the same principles that we started out with. You will never have to spend $20 to see THE COMMONWEALTH, put it that way...

Dave: And like Glenn was saying: If you're a band like us, and some big label wants you, great, but remember where you've come from...

Glenn: Remember the people that went and saw you...

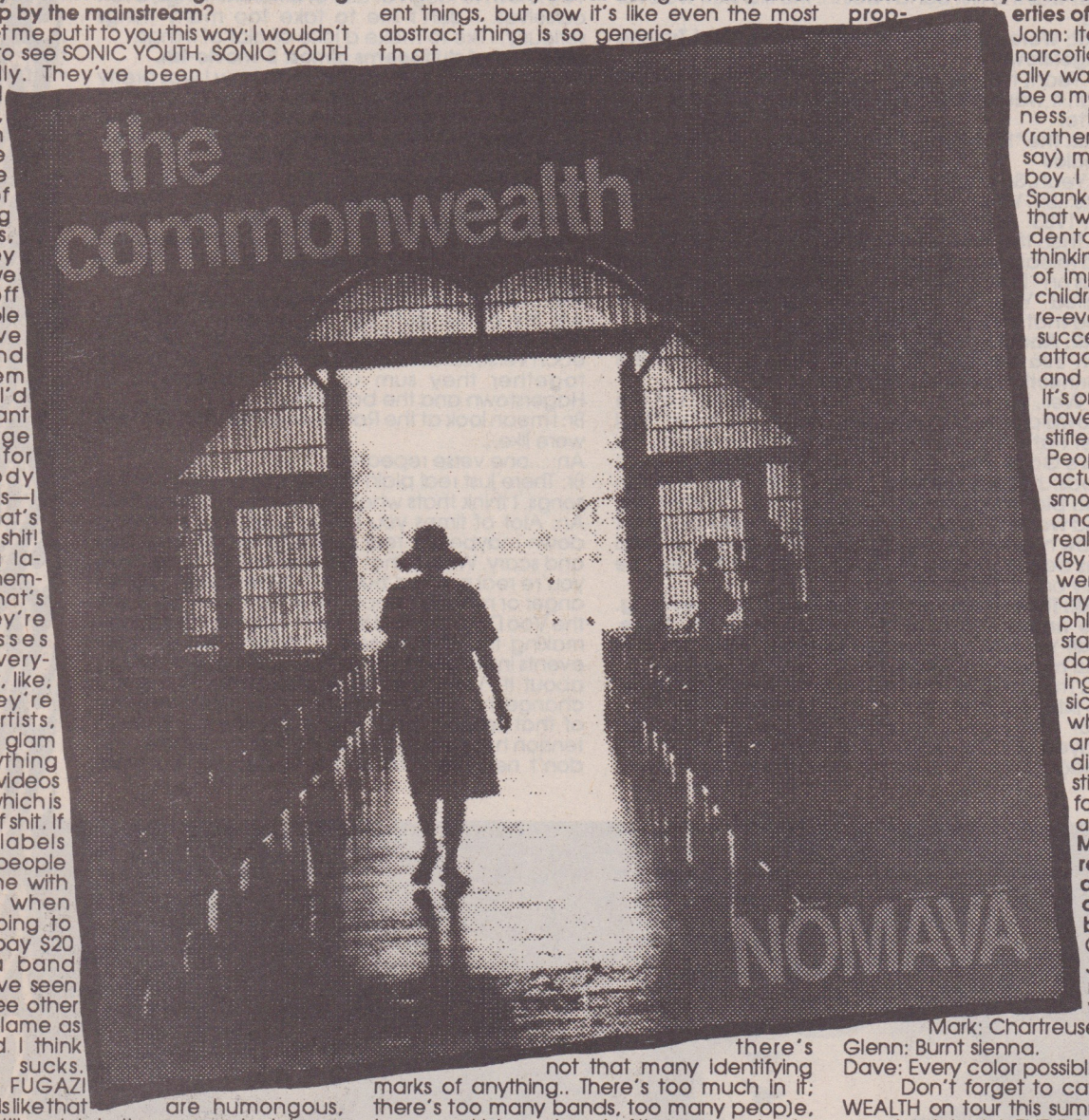
Dave: Yeah, remember the people that went and saw you, and don't dick anyone over—that's just shitty!

Mark: I think it basically boils down to (that) the scene—the underground scene, the non-major-label scene—needs to keep itself alive. You know, it is possible for hardcore, or whatever you want to call it: hardcore, punk, alternative, whatever the fucking label you personally use (it's all just a label)—it is possible for that to be a really good thing, except you have things like we were talking about before, where people say, "Oh, there are no small bands in D.C. or in the D.C. area"...

Glenn: Bullshit!

Mark: ...Yeah; there's about a thousand small bands, but dickheads who only want big bands won't ever let them play shows!

John: You know what the problem is? There's too many bands that are all vying for the same territory. It seems that a long time ago there weren't as many bands doing as many different things, but now it's like even the most abstract thing is so generic that there's not that many identifying marks of anything.. There's too much in it; there's too many bands, too many peop)e, too many kids, and most of them are going to be out of it in a really short time. Then you've got the goons all going, "I've been in it longer than you have," who really don't make it even worthwhile.



MRR: On to lighter matters: Why do you think that Converse Chucks seem to be the official punk rock shoe? I've noticed this, and I figured that you might be able to shed some insight on this matter.

Dave: I dunno. I used to...well... I still skate, and those were the most comfortable shoes. I like them a whole lot. They're just kinda plain and they're simple. And they don't cost $500! I don't think I'm going to go out and buy me a a pair of Jordans for $150 when I see a pair of Chucks sitting there for like, oh, $20.

Mark: Well, I personally am wearing Israeli combat. boots, which I don't think is politically correct at this point, but I don't care! Dave wears Chucks, Dave skates; I don't wear Chucks, I don't skate. Maybe there's a connection, maybe not. I don't know.

John: I hate skaters. Well, not really, but I hate Dave. Anyways, I wear flip-flops made of organic, imported bamboo laced with phlox (and LSD).

Glenn: I never had a leather jacket, I've never dyed my hair, never had a pair of Chucks, and never had a pair of combat boots. Gee, I guess I'm not punk, but I'm in a punk rock band, so fuck you!

MRR: When did you first discover the narcotic properties of phlox?

John: Item #1: Phlox is not a narcotic per se. Phlox actually was/is and always will be a movement of utter silliness. It was started by (rather boastfully, I must say) me and a dogfaced boy I befriended named Spank. It was a joke text that we wrote and it accidentally overtook the thinking processes of a lot of impressionable young children. After a while, we re-evaluated its surprising success and decided to attach a meaning to it, and that was, basically: It's only life, might as well have fun and not be a stifled prick about things. People, unfortunately, actually believed that smoking phlox induced a narcotic feeling, when really it is thinking phlox. (By the way, all ten texts weren't anywhere as dry as this.) Actually, phlox is comparable to staying awake for two days straight and drinking lotsa coffee. It's basically a personal high where other people and things seem ridiculous, but you're still legal to drive. Look for excerpts in our up-and-coming album.

MRR: Finally, when I release this interview as a limited 12", what color vinyl should it be?

Glenn: Puke!

John: Brown, to match my underwear.

Mark: Chartreuse.

Glenn: Burnt sienna.

Dave: Every color possible.

Don't forget to catch THE COMMONWEALTH on tour this summer; FUGAZI will be opening (giggle). THE COMMONWEALTH's EP, Nomava, is available for $3.50 postpaid from Free Thought. THE COMMONWEALTH demo, of MRR tape classified fame, is no longer available. (Gosh!) Issue #4 of the Free Thought Magazine is out now for $2.00 postpaid. Make all checks and money orders payable to Eric Smith. Contact: Free Thought/ 5219 Wyoming Rd/ Bethesda, MD 20816.

THE COMMONWEALTH/ 14226 Greenview Dr./ Laurel, MD 20707

VOODOO LOVE GODS

The VOO DOO LOVE GODS were recently in my neck of the woods for a show. Vocalist Brian Sefsic and Drummer Bill Sword are both veterans of Maryland's THE LEFT. They're joined in the Love Gods by Bassist Eric Reichard and Guitarist Gary Roadarmil. Ex-Drummer Andrew Roff also made the long trip up to Long Island to videotape the band. What follows is an excerpt of several hours of conversation we had in February of 1991.

MRR: ...connection between The Left and Voo Doo Love Gods.

Brian: I was lead vocals and Bill played drums in that. That was the first band I was in, the first stuff we ever did.

MRR: Were there two records? I have "Last Train to Hagerstown".

Br: Yeah, two records. "It's the World" was before that. It was released with both albums on one cassette.

MRR: The "Last Train..." record was done at Inner Ear Studios"

Br: Yeah, So was the first one, with Don Z. The first one was...Bill, When did we record the first Left record?

Bill: 1983

Br: Then the second one was recorded in 1985. We did release one single that was on a compilation. It was on "Train to Disaster". We had one song on that called "Your So". Then there was the two records and that was all that we ever recorcled.

MRR: About how long after that record did The Left turn into the Voo Doo Love Gods or what is the connection between the two?

Br: Well, We played our last gig in Dover, NJ at the Showplace in August of '85. Then in the fall of '85, I met Pat who was the original guitar player for the Love Gods. Him and I more or less started the Love Gods. Jim, who played guitar for the Left, he sat in and played drums first. Then we had another guy and we kept evolving from there. We've had don't know how many bass players in the band. The band has been together since fall of '85 but I'm like the only original member left.

MRR: The Left are very much a kind of Stooges thing. The newer stuff is more contemporary hardcore, shall we say, somewhere between the Ramones and maybe the Circle Jerks.

Br: I'm like a little older than most of these guys. I grew up listening to the end of the 70's kinda Ramones... that whole punk explosion that came out, that played at CB's. Dolls and shit and Iggy too. That's kinda basically the sound I wanted to do. More or less,The Left stuff was like Jim Swope, he played guitar, that was more or less his music. And now the Voo Doo's, it's more like a band thing. With The Left, Jim just had a bunch of songs, wanted to do 'em. He wanted to get 'em out. Which was cool. We did shows and put out records. But this is more of a band collaboration because everybody writes, everybody does music. I think what, we are doing now...

Andrew: ...is more of a democracy.

Br: Jim's stuff was alot more political, where our stuff deals more with our sense of humor or something. You know, to laugh at alot of different things, even ourselves. I don't like to take too many things seriously. I like to make a joke of alot of things.

MRR: Alot of stuff seems almost B-movie-ish.

An: When I was in the band thats how I was pretty much. I put the tapes and alot of the packaging together. I was gearing towards the B- movie kind of campy comedy, laughing about ourselves. Brian wrote a song called "I'm Stupid" just kinda making fun of ourselves and life in general. Trying to sum up what was happening at the time. "Atomic Fireball" is about that little candy. I used to eat them all the time. That's how the name evolved and then it turned into something else. That was kind of a pop thing.

MRR: ...Even stuff like "One-eared Hank"?

An: It's about stuff like Hagerstown. That's not about any one particular person. I think Brian wrote each verse about somebody different. But maybe together they sum up some stereotype of Hagerstown and the boondocks.

Br: I mean look at the Ramones songs. Alot of those were like...

An: ...one verse repeated.

Br: There just real plain and simple but they're fun songs. I think thats what it's all about, having fun.

An: Alot of times you have music that's coming down maybe it's, real slow and dirgey, negative and scary. What's that trying to do? Or sometimes you're real political but it's maybe building up on anger or making people think too much. So I think the Voo Doo's try and throw in light-hearted things, making fun of ourselves or making fun of these events instead of saying "You gotta do something about it! You gotta think about this! You gotta change this - right now!" and just try to relieve some of that tension that's in the air. There's enough tension happening anyway. To go to a show, you don't need that tension to build up. You want

maybe to release that tension and just like be able to laugh a little bit.

MRR: There is alot of material out, why do you think the band hasn't gotten further than it has?

Br: I think alot of us are lazy. I know I'm lazy.

An: Alot of it is self promotion. If you don't have somebody to do that. I mean if you don't do it for yourself, it's not going to happen. I don't know what is happening now, but I know that when I was in the band I was doing alot of that. Sending packages out...to get things moving. We just started doing that last year. Now, I'm not doing that anymore so it's Brian whose taken that over.

Br: Yeah, but it's as I said, we're basically lazy and we haven't really pushed it. The last time we put a record out ... the last one was ... what ...1988.

MRR: What's the plan for the "Atomic Fireball" tape?

Br: Right now it's on hold. We were in the process of doing something with it but like I said...

An: ...I left and the guy who was playing bass left. So it's Brian and Eric who are on the tape, but now you have Bill and Gary in the band now who aren't on that tape. It's already yesterday's news.

Br: We've got new songs we're ready to record.

An: I mean it's good. It stands on its own but, these guys as a band, half of them aren't going to want to put money towards it to put it out.

Br: Since fall of '85 til now, there has been about 13 lineup changes. Everytime you get involved in a project and one guy or two guys drop out, you always got to keep starting over or something. It does slow you down. That's why we...we've always been slowed down. We couldn't hold on as a unit, where we could just keep working and working and working...cause one guy drops out.

An: Because it takes so much to do and society the way it is, everybody's moving around, trying to find work...different places. It's not an easy task to do when your trying to live and then do this on the side and put money, time, and effort into it. It makes it really difficult to keep a core of people together. And when you have assholes like us, it makes it even triply difficult.

Br: It's a wonder this is still going as long as it has and this is on its...not last legs...but this is going into its sixth year and there's been so many changes. People are starting to run out. I think the whole area has been in the band probably.

MRR: What kind of places are there to play?

Br: We live about 50 miles west of both DC and Baltimore. Out where we are at is like nothing. It's really...nothing out there but farms and stuff like that. So we have to go toward the city. Before we did that we would just rent out Knights of Columbus' or Amvets or whatever the fuck would rent us a little hall for so much money. Then we would just charge, get a couple of bands together, put on a show, advertise, put flyers out. We had some pretty good shows and we had some pretty lame shows. And then the other thing was, as I said, going down to the city. And if your not like...to go to Baltimore or DC, first of all they tend to take care of their own. If your from Baltimore, your gonna get your shows there in Baltimore. If your a DC band...it's like they don't really particularly care for outside bands, unless your a big act or something. If your like a local, out in the suburbs of DC or something....

An: There has been different times when we've had clubs...usually right before they go under, they'll like open up to alternative stuff and maybe we could land a club. We played at Odie's Place in Frederick for about 6 months. We'd get a couple of shows a month there. It's like a dive in Frederick but we had that until they went under. They changed into a carpet business or something. It's kinda strange. I feel like the Voo Doo's are like vultures. Whenever they start to play you can tell there's a dead corpse somewhere around or somebody's getting ready to die.

MRR: What about college radio support?

An: At WCVT, the record "Voo Doo Love Gods" got up to #18. Whatever cut they were pulling off of that.

Br: We've had our share, not alot. I've heard it being played in Georgia on college radio.

An: I got a letter from a guy in France and he said they're playing it on a station over there.

Br: We did some things with Penn State and Pittsburgh.

MRR: Where does the single on Behemouth stand now?

Br: We don't know where it stands right now.

MRR: Last I heard, it was going to be two songs.

Br: "Atomic Fireball"...

MRR: and "Love Sick"

Br: But as far as that goes last time I talked to Richie, he said there were some holdups. When it comes out, it comes out. Hopefully, we'll get our name around and maybe we'll get our shit together and have our record out next time we come up. **MRR: Is that maybe what you might do with some of these other songs- put out singles or EP's?**

Br: Yeah, we could do that. We just gotta put our money resourses together and do it. What he was saying about choking now...everybody's kind of low on money, but I guess in the long run it pays off though.

An: Probably nothing would have been happening with that if Behemouth hadn't picked it up and said we're willing to put some money behind it.

MRR: If you're (Andrew) doing videos, are you going to make some sort of long form VooDoo Love Gods video?

An: I've done some documentaries on the band, while I was in it. But I myself am taking my songs that I recorded and am doing videos with me in it, distributing myself on video under the name DR. SERENDIPITY. There's video disc jockeys that show videos in clubs. Alot of them will take local type stuff.

MRR: How long might this go on for?

Br: I guess until we want it to. I mean, we're kinda serious but we're really not serious. I guess thats why the songs aren't that serious cuz maybe as a whole we're not that serious. Just like Andy was saying, we'll just keep putting out tapes. If we really get on the stick, we'll do something like, put out something.

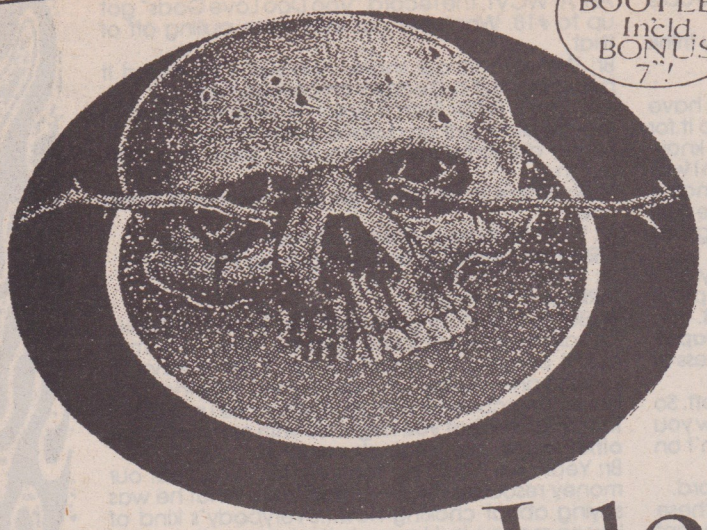
Well, as it turned out, the show the band traveled from Maryland to be a part of was cancelled. At the last minute a gig was arranged for the band, although attendance was sparce. The band played like they were playing to 3,000 people rather than 3. Then it was back to Hagerstown, hopefully to record a new tape. But I'm sure we haven't heard the last of the Voo Doo Love Gods saga.

Discography

Death & Sex In America
9 song tape (Voodoo Charm Records)
Bad Seed
Flexi-single (Bona Fide Records)
Dance Of Death
6 song tape (Voodoo Charm Records)
Bad Seed
3 song single (Glitterhouse Records)
Fuck You, I Love You
5 song tape (Voodoo Charm Records)
Medicine Man
4 song tape (Voodoo Charm Records)
The Voodoo Love Gods
10 song LP (Voodoo Charm/ Bona Fide Rec.)
The Cavalcade Of Perversion
10 song tape (Voodoo Charm Rec.)
The Love Revolt
10 song tape (Voodoo Love Gods Records)
Atomic Fireball
9 song tape (Voodoo Love Gods Records)

VOODOO LOVE GODS/ c/o Route 8 Box 183/ Hagerstown/ Maryland 21740

VOODOO LOVE GODS



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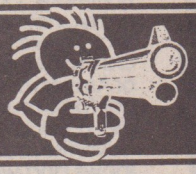

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8. Like in a Woman
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10. Favorite Song
11. Strangest Dream
12. Why Cows
13. Ever Been Tipped
14. Your Sound...
15. What is a Peactika
16. Philosophy
17. Life Goal

Interview:

Mike Lavella

And

Sunny Anderson

Cows

Kevin Was Too Lazy

To Answer The Questions

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Thor

2 Dubuque, Iowa 3 Art guard 4 77 Chevy Malibu / ten speed 5 Little Walter, Lightning Hopkins, Van Morrison 6 Religion of capitalism, media lies 9 "Wings of Desire" 10 "Let it Loose" Stones-Exile on Mainstreet" 11 Being born 12 Hardy har har 14 Dissolution, primal material 15 A song, a lament, a chant, a march 16 Pagan buddhist

Norman

2 Ferriday, CA 3 Bartender / Drummer w/Cows. 4 '78 Ford Fairmount (personal), '77 Chevy Van (professional) 5 Women, liquor, song, reading and long walks in the park. 6 Heartbreak, hangovers, musicians, bad literature and long walks in the park. 7 I've had to adjust to changing times. In the early '70's it was "Hi, what's my name?" The disco era brought an increased interest in the heavens. My standard then was "I don't care what your sign is, as long as it's not a stop sign!" Punk rock ushered in a more progressive approach. I was oft heard to ask some spike-haired juliet "Is there a razor blade in your teeth, or are you just glad to see me?None of this garnered any success. Now I just drink heavily. 11 I was nine years old. High from ether used to put me out for tonsilectomy. It's dark. Out of the dark, a beautiful Red Delicious Apple. It spins in and out of my field of vision, seemingly illuminated by its own aura. Suddenly, I realize that from this perfect piece of fruit, there's a bite missing. I come to. What does it mean? 14 The sound of innocence filtered through the mesh of life's strange and beautiful experiences. 15 What's a "New World Order?" What's a "short sharp conflict?" Peacetika is just a contribution to the growing market in double talk. But that's just me. 16 Like Milk and Cheese say, "I'm on a moron killing spree, and I'm low on Amino." 17 Being on the road, I guess my dream is to get back home to my girlfriend, my apartment, and my cats.

Kevin

2 Mercy Hospital 3 Singer 4 Kaplan Bros. steel-toes 5 Science, cartoons, nature, ethyl alcohol 6 Nazis of all stripes, "life as art" creeps, people who never shut up. 7 "Have you ever petted a dinosaur?" 8 An understanding nature, sorta pretty. 9 "Koyanisgaatsi", "A Clockwork Orange" (tie) 10 "99 Red Balloons" 11 I accidentally kill somebody, elude a massive manhunt led by my father (who uses tracking snakes) by dressing as an old woman. At the end, right as I'm about to be blown away by a redneck sherriff, we are both disintegrated by a hydrogen bomb. 12 After Ivars V. Cows, famous Latvian poet. 13 Everyone tries to tip me. 14 I would. 15 It's a peace sign mutating into a swastika. Watch or read the news. Take a walk around the block, you'll figure it out. 16 "Always have a goal" 17 To develop a meaningful philosophy.

Shannon

BURN are hands down one of the most original and powerful bands to have emerged out of New York City in several eons. Wierder still, they're all pretty intelligent and articulate, and have consistently refused to shy away from confrontation or controversy. Interview with Chaka (vocals), Alex (bass) and Gavin (guitar), by Sam McPheeters, late May 1991...

MRR: BURN seems to have, in the past, covered a lot of ground in New York, playing shows at everywhere from ABC No Rio to the larger Marquee shows and a lot of out-in-left-field stuff in the middle. At this point, where do you see yourselves in relation to the New York scene? Providing a middle ground?

Chaka: What do you mean by middle ground?

MRR: treading the line between the huge bands and the more underground stuff...

Chaka: SICK OF IT ALL's the only band that's big. Maybe GORILLA BISCUITS.

Gavin: Anybody can be involved in the so-called bigger scene, it's just that a lot of bands limit themselves to saying 'well, we won't play big shows, fuck big business'. But we've played the Marquee for eight dollars, and shit, CBGB's has done seven dollar shows and they're half the size venue. People need to realize that Chris Williamson isn't running the hardcore scene anymore. When I was in ABSOLUTION we refused to play for him and I think I'm safe in saying that everyone in the band wouldn't play for him now at one of those Rock Hotel hardcore toilet bowl shows.

MRR: What about your involvement with ABC No Rio?

Chaka: Alright, uh, me and Gavin used to live out in Brooklyn and one day he was like, yeah Chaka I want you to check out this place, ABC No Rio. So I was like 'uh huh', we walked over the bridge and they were having some crazy avant garde poetry, painting, open mike kind of thing. About a month after we had gone down there I heard that some kids were doing shows there, so I went down there on my own recognizance, chit-chatted with Mike Bullshit, saw your basic... Fred Alva and all those kids, no problem. Then I started to go to shows more frequently, shows were on saturdays, I get off work at one... and what turned out happening, some of the newer, new-jack skinhead kids were going to ABC and starting trouble with the geek-core or jerk core kids... whatever they call it (laughs)... and it turned out that every weekend I was there, Mike Bullshit was asking me if I could talk to this kid, or stay a while and make sure that this kid didn't start with this kid, or if there's any way I could ask these certain kids not to start trouble and I was just like, whatever, fine. And BURN wound up playing there and it was fun, I don't know - SUPERTOUCH, who we were friends with, played there three times I think. And after a while I kinda got down on those kids - well fuck it, I'll just say outright, Uncle Fester - fat Sam of Evacuate records - because he was like 'BURN are rock stars. They're selling their shirts for six dollars'. And I said 'you've gotta be fucking kidding me'. I mean, that's ridiculous! Six dollars for a fucking shirt?! It was like, well do you want me to GIVE it to you?' I mean, I've gotta buy the shirts, give them to Tim from Boiling Point, we'd be up all night screening them, and... I gotta make my money back! I mean, fine, GO! was selling shirts for $2.75 or whatever - which is great, but they had some ugly shit, and Mike was like 'my shirts got four screens, double sided'... and on the front they had two little GO! things, two of the like, most contrasty, most unpleasing to the eye imaginable colors possible screened on top of each other, on the back a screen of a football player with maybe three or four of those larger GO! things on top of each other. Which, to me, looked like spaghetti or something. And I mean, fine, your shirts have nineteen screens or whatever, fuck it. I'd just rather have a nice shirt with a dot on it. If the dot looks nice I'll pay for it. So after that I kinda got a little down on them.

Gavin: Yeah, a big misconception a lot of people seem to be having is that Revelation is some huge indy label like Def Jam or Triple X and it's not. We paid all the money for our t-shirts.

Chaka: And then we just started hearing all kinds of other shit about how BURN are rock stars, and then the final thing was when me and Gavin went down there and ran into Neil (Squat or Rot) and he was saying shit like (faking British accent) 'No, no, you can't play here, you bring in a certain element, you guys are too violent, your crowd is too violent.' So fuck them. I still say hello to Fred Alva on the street, I don't go out of my way to slag them, it's not going to say on the album, you know, whatever, like 'a big fuck you to ABC No Rio' but it's just like... fuck them.

Gavin: The people at ABC are too busy trying to burn their bridges.

Alex: Too much self righteousness.

Gavin: A lot too much self righteousness. I've gotten over being bugged by it. Now I just get a kick out of it. But, yeah, there was like a real hardcore witch hunt going on for a while.

MRR: You've recently played a larger show in NY with a metal detector at the door and the security people getting knives and guns from the people who walking in. Do you feel that you DO have any sort of violent following?

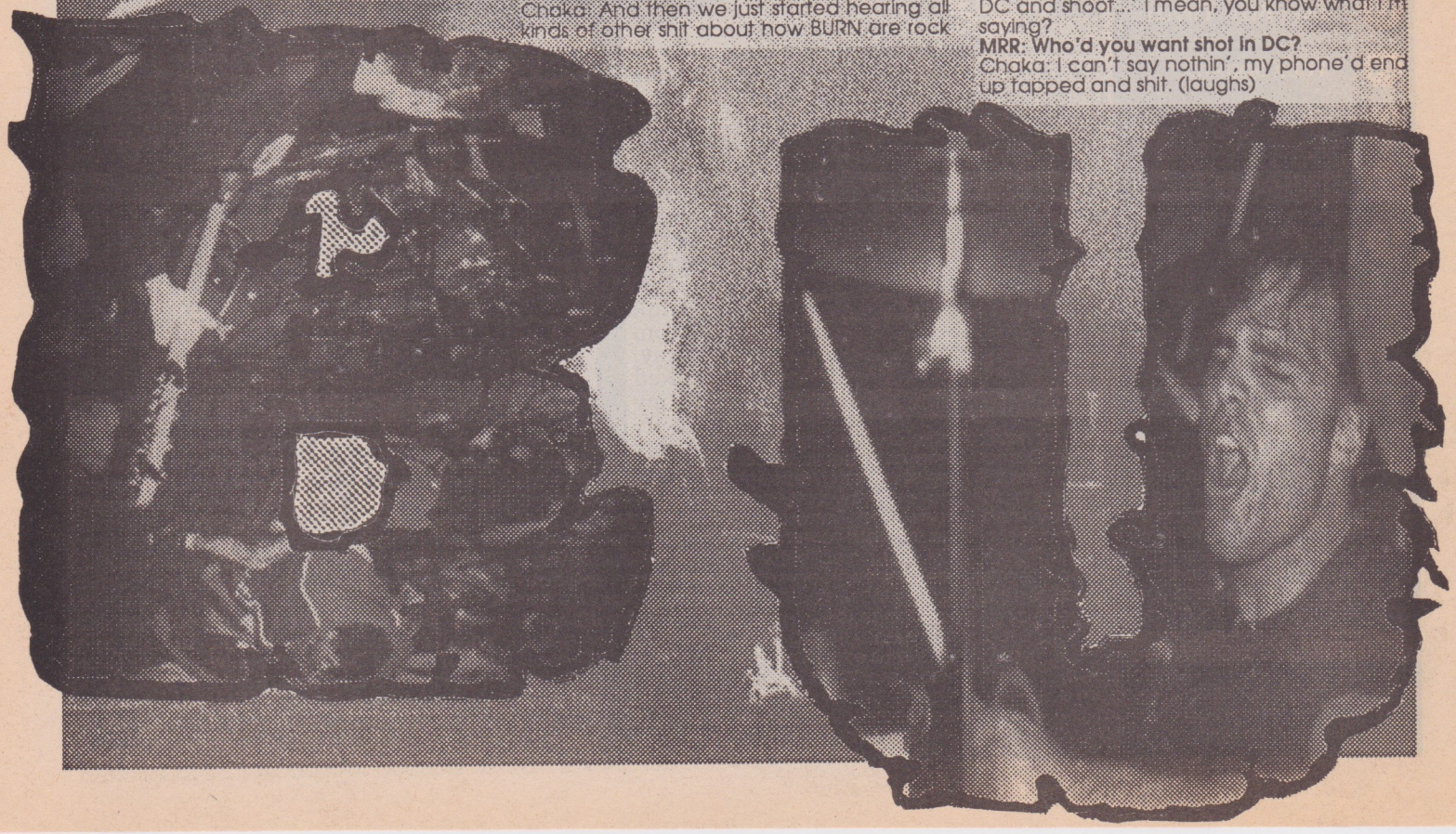
Gavin: It's all a myth. People will ask us, 'oh were there kids there beating each other up with hammers?' And they wished it happened, but it didn't! That's why the metal detectors were there in the first place, and a lot of that was just because of the rap crowd when we played with BDP. People have a lot of misconceptions about the audience being violent... there've been more incidences of members of our band being violent then there have been the audience getting violent. We just played in Allentown and there were 200 future klansmen there, and hell yeah we're gonna get pissed off! I broke down every mike stand on the stage just so we could have enough clubs.

Chaka: I hope we attract everybody. Certain kids are violent. I mean, I feel, in this day and age, I mean, call me militant, or a nazi (laughs)... with the government we have, that we're gonna have to be violent and shit...

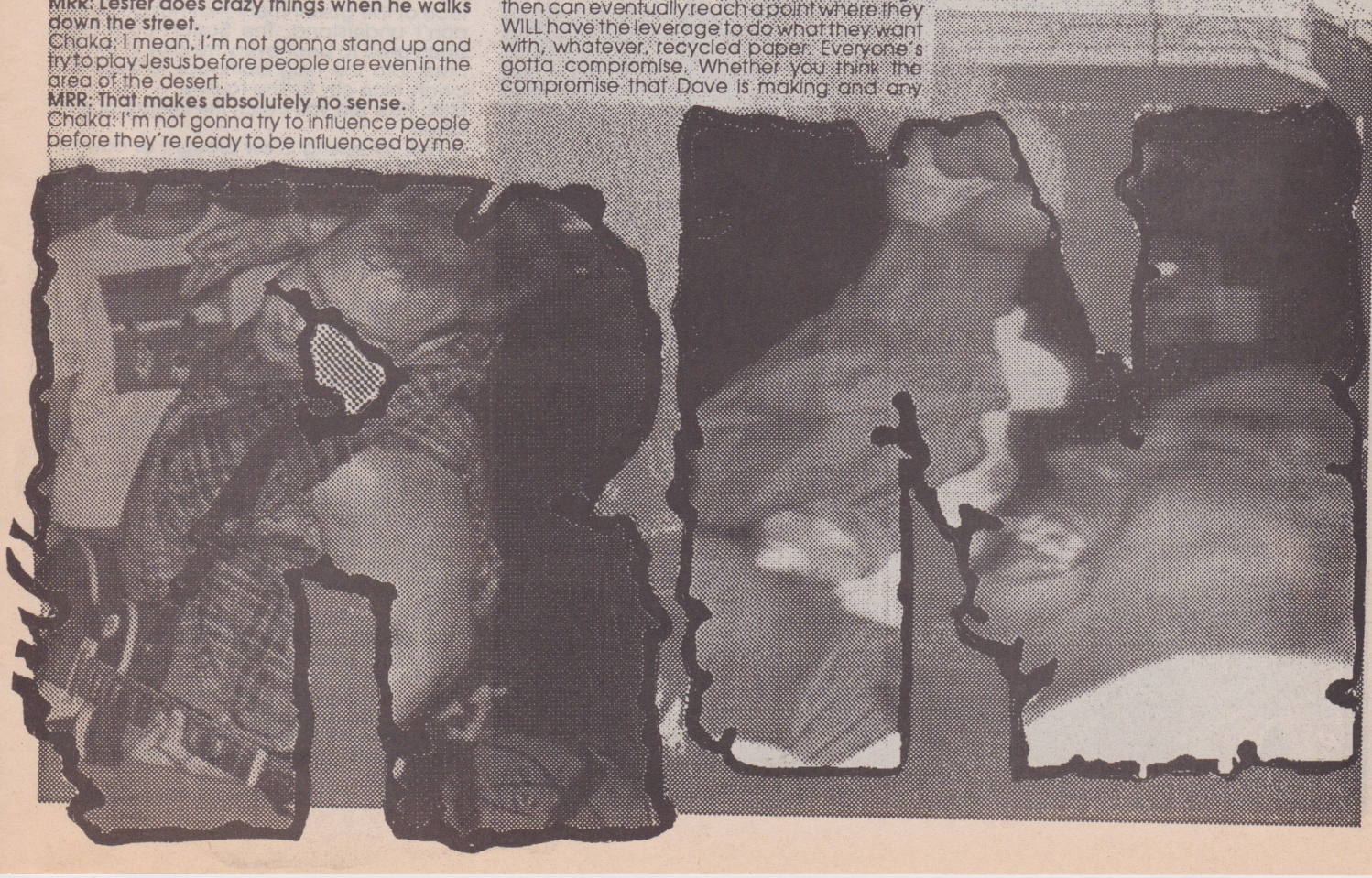
Chaka: ...BUT they don't know when or where to use violence. I think it's good that certain people are violent, the thing is just that they don't know how to use this violence. They can't channel it. I'd like to whisper in some people's ear 'ok, you got that gun, now go to DC and shoot...' I mean, you know what I'm saying?

MRR: Who'd you want shot in DC?

Chaka: I can't say nothin', my phone'd end up tapped and shit. (laughs)



MRR: Yeah, but most of the people coming to your shows down give a fuck about the government, they're just...
Chaka: it's just an inner city problem. Everybody's carrying guns and straight razors.
MRR: The geek core kids aren't.
Chaka: Well, the geeky jerk core kids are just mocking things... I mean, I don't know, they're just, I don't know...
MRR: All I'm trying to get at is that there are lots of hardcore bands which attract a violent crowd, but BURN seems like the only band that is totally up front about the fact that you attract an element that carries guns and bazookas and a-bombs, and don't seem to really have a problem with it.
Chaka: Well, I know a lot of the kids who bring guns and knives to the shows, and that's fine... I mean, they're a product of their environment. They're letting too many things be dictated to them.
MRR: So you don't seem to think that there's anything you could do with your authority as a lead singer of BURN about this.
Chaka: I think it'd be stupid to get on stage and say 'Ok, this next song goes out to everybody who DIDN'T bring a gun'. You know?
Alex: You can't control who comes to your shows.
MRR: But you're still going to wind up alienating people who want to come see you and can't deal with the real or imagined threat of violence.
Chaka: No, I just want everybody to come see us. I want to try to communicate to everyone.
MRR: But part of that is that, by including people who are more physically extreme, you're eliminating everyone who's not. Like, I know of lots of people in New York who want to come see you but won't, solely because they're scared of getting hurt.
Chaka: I understand what you're saying. To me, it's just... a lot of the music is aggressive, it makes me bug out... I mean, you know Lester?
MRR: Yeah.
Chaka: Well, Lester told me that listening to BURN makes him do crazy things.
MRR: Lester does crazy things when he walks down the street.
Chaka: I mean, I'm not gonna stand up and try to play Jesus before people are even in the area of the desert.
MRR: That makes absolutely no sense.
Chaka: I'm not gonna try to influence people before they're ready to be influenced by me. Hopefully people can take some kind of example from me when they see me break up a fight or whatever.
MRR: Record label shit: heard rumors that you guys were looking at larger labels... what do you want to do?
Chaka: I'm just looking to do what's best for us. I wanta play to as many people as possible. If our conditions were met, we might go on a larger label.
MRR: Alright, I got a good question for Chaka. You once got into an argument with Dave Koenig (Against the Grain fanzine) because he was wearing Reebok sneakers, Reebok being a supporter of South Africa, but BURN just played that CRO-MAGS show in Boston which was part of the Reebok concert series...
Chaka: Well, I don't know anymore that Reebok has anything to do with South Africa. But we booked that show with Jon Regan, not Reebok, and the main beef with Dave anyway was that he tried to tell me that there was no way he could avoid supporting, whatever, Proctor & Gamble, because he couldn't get into New York enough times to get to a health food store! And I was just like, 'Dave you gotta be fucking kidding me'. I told him that he could get rice and beans anywhere, if he wasn't vegan he could get some cheese, a lot of places sell Dr. Bronners.....so back to the sneakers thing, the reason he couldn't buy a pair of non leather sneakers was because he had rented a video from Blockbuster video and he broke it and they were charging him sixty dollars, so therefore that amount of money that week had to go to blockbuster.
MRR: Ok, but that's still the same kind of argument you're using about record label stuff - if you got a deal with a larger NY label, the chances are a lot higher that you won't have control over shit like having recycled paper record sleeves or whatever when what it comes down to is just more work, the same reason Dave couldn't ditch his leather shoes.
Chaka: I think that, in any case where a band is moving up, if the band doesn't have a certain amount of control over certain things, then can eventually reach a point where they WILL have the leverage to do what they want with, whatever, recycled paper. Everyone's gotta compromise. Whether you think the compromise that Dave is making and any kind of compromise that a band would make are the same, then fine. Hopefully you won't comprimise your way into submision.
MRR: But that all sounds pretty relative. I mean, anyone can justify anything by saying that.
Chaka: Yeah. I mean, this whole line of questioning gets wierd when you're talking about shit in the future. Who knows what's going to happen?
MRR: Oh yeah, you misspelled the word "judge" on your record twice.
Chaka: Yeah, I know I spelled that wrong, I was hoping... I don't know. Yes, I did finish high school.
MRR: Future?
Chaka: I just want to play more shows, Revelation's doing the next record...
MRR: How's it been working with Revelation?
Chaka: Cool, for the most part. It was a little strange... like, our records had been outta stock in record stores in New York for a month. And I had heard that stores won't reorder one record from a label if they have all the rest of the records in stock, unless it's from a bigger label. It was stupid, because it was like a month of deadness.
Gavin: No matter what, I want to make sure that we stay on a label that'll let us write fuck or shit or vaginal blood fart on our lyric sheet. We got slagged for being on Revelation, but we still do a lot of the shit work ourselves, still pay for our own equipment.
Alex: We get called sell outs if we have good production.
MRR: Anything else?
Chaka: I'm sure that a lot of people turned over the record, saw a song called 'Godhead' and instantly thought 'krishna'. The song has nothing to do with Krishna unless you can look at the lyrics and make some identification. I feel that music is to be interpreted by the listener. I just hope that people listen to music for what it is and not try to categorize it into mosh-core or punk-edge, or...
MRR: Well you guys are heavy core, right?
-Fini-



EYE FOR AN EYE

Recently, I interviewed four Boston youths who call themselves EYE FOR AN EYE. With a brand new single entitled Omega Drone under their belts, what impact could they possibly have on this homogenized hardcore scene? Read for yourself. Interview by Umbar (Mediaworks Fanzine).

MRR: What is your role in the band, and what do you do in reality?

K: I'm Kevin and I play bass. I'm a union electrician. I do heavy construction, build high rises, and beautiful sewage treatment plants.

L: My name's Lloyd, I do all the singing/vocalizing type shit. What I do in reality is deal with reality.

J: I'm Jay and I play guitar. I'm going to art school next year. Wow! I feel like I'm on a game show!

T: I'm Thos, I play drums. I'm a college student at Emerson.

MRR: The Boston scene has been quiet for a while. What's going on these days?

T: Boston has had a rich history of hardcore bands, and yeah, it's been quiet, but every scene has its ebbs and flows. Right now Boston is on an upswing. I'm glad we're a part of it. Bands like WRECKING CREW, KINGPIN, ENDLESS, SAID AND DONE.... They're keeping the scene going strong.

J: Yeah, it seems like Boston kids used to just support New York and out-of-state bands, but now lots of people specifically support local bands. They'll come out just to see us or WRECKING CREW,etc.

K: We played a matinee show with FUGAZI in front of 1,900 people. Kids were going berzerk. It was one of the wildest shows I've seen in some time. Also, recently we made these Boston Hardcore T-shirts, not because we think we're better than anywhere else, the whole regional thing is stupid, and the NY/Boston rivalry is dead. We're just really proud of where we come from. We want to give the kids some sense that they belong to something. We have friends from everywhere. It's not regional at all.

MRR: Why the name EYE FOR AN EYE in such a violent society?

J: OK, let's get it straight. When we chose the name, it was one of those "Quick, we need a name!" type deals. It evolved into something we all, as a collective, believe in. What it tries to say is , everything you do has some kind of effect.

L: The name itself has negative connotations. You can make parallels to everything going on in the world today. To our incredible rate of consumption of everything from our entire environment (rain forests) to the way we're consuming ourselves. Paranoia, hatred, crime, violence, completely dehumanizing society and stripping the world. EYE FOR AN EYE. No winners, all losers. Both trying to gain something, but losing in the end.

MRR: Problems with the police are always an issue with punks. What do you think about recent brutality in the headlines (especially coming from such a racially divided city)?

J:It's not a surprise. I think the people that are so shocked about that thing in LA just have never experienced that kind of situation. We have. We've seen it happen in the streets of Boston, we still get harassed by cops at certian shows. These guys have guns and that's scary. All of my experiences with cops have been negative situatations in which I've been treated unfairly. So how am I supposed to respect cops?

L: Cops are hired by a corrupt system. They break them down, they mold them and then say "Go protect society". Protect society from what? Society? Who are they protecting? What from who? They're nothing but the tools of the government that has goals they don't understand. The Boston cops have been used to beat every minority in the city back into the neighborhoods to keep it a clean, nice city for the tourists.

MRR: How did you catch the interest of a NY label?

L: Well, Wrecking Crew brought us down to NYC for our third show ever at CBGB, and that gave us a lot of exposure which led to anther CB's show with RAW DEAL and KRAKDOWN. Through opportunities like that, we got the exposure we needed. Bill Wilson, who is Blackout! Records, really liked us and we became friends.

T: With the success of Where The Wild Things Are...., Bill needed more bands. He runs his label really professionally, yet it's not a big business operation. He's a regular guy who puts out a quality product.

MRR: Define "Omega Drone"

L: "Omega Drone" is simply "Omega" as in the end. "Drone" being generally mindless, without general care. Not caring for much other than oneself. Which means in this world, when there's so much responsibility on every person's head to do something to counter what has been going on up to now with complete carelessness for our world. The lazy person, the Omega Drone, does nothing for that.

J: "Omega Drone" is a sophisticated term for how we view society today. It's about people who don't question, who just go along with anything this consuming world puts out for them. They don't protest. Hold it, I don't mean to sound like a squabbling hippie.

MRR: I know EYE FOR AN EYE is a band with high morals. Tell us to what extent and what motivation.

T: This is entirely a question of individualism. We

don't have a philosophy as a band. We're not a straight edge band or whatever. Although our lives are an inextricable part of our music, our own ideas don't come through as anything more than a conglomeration. I am straight edge, I detest substance abuse of any kind. However, I drink coffee so some people would say I'm not straight edge. And I'm not a vegan so some would say I'm not straight edge. I'm straight edge by my own definition.

J: I totally agree with Thos about the SE thing. I think the world is intoxicating enough. I don't need the drugs or the alcohol, but I take it one step further. I don't need the meat. I'm a vegitarian. I try to live my life in a way where I'm trying to see beyond what our eyes can see. I guess you can say, a spiritual life. I'm really into squeezing knowledge out of this world and I'm trying to internalize it. I like to read a lot, that's my thing.

L: My own personal morals get pretty deep. I get really fanatical about this shit in a way. I just try to do everything the opposite of what the masses do. There are lifestyles that don't grate on the earth, which do not take what you don't need, do not abuse the choices in the free thinking mind we have. There is a lifestyle to live that will give you nothing but growth and higher understanding with every breath you breathe and I'll live that life until I'm done breathing.

K: I don't drink or do drugs. I've done plenty of both, but I don't do either anymore. I just got too out of control. All of my friends are either in jail or on their way in or on their way out. I got sick of going to court and sick of being a mushmind. I simply don't need it. I'm also in a labor union so I go to labor rallies, things like that. I'm more into social issues.

MRR: What's your stance on militant straight edge?

T: Anyone who is militant is basically saying they're violently intolerant of anything in oppostion to thier mindset. It's ignorant and wrong.

K: One thing about us, is we're all different. We prove you don't have to be a miltant straight edge or a militant vegan or even a drunk asshole to get along. You can have your own personality and your own characteristics and still fit in. You don't have to fit in to fit in.

L: Militant equals ignorant.

MRR: Lyric wise, where are you coming from?

L: We're progressing every single song. Definitely from the soul. I don't think it's a cop out to say our lyrics, which I've written for the most part, are observations, the way we see the world. If you're judging from the single, our lyrics don't say anything different or incredible. They look like what they are--hardcore band lyrics. Young people speaking their mind about the world around them. The way I've been writing lately, I've been trying to pinpoint things a lot more and writing about feelings people may have, especially people involved in hardcore music. Musical terms which capture emotions people have about various subjects. Observations not judgements.

MRR: Describe hardcore punk in 1991.

ALL: Stussy!!!!

J: Sadly enough. There's an example right there. We've gotta get away from fashion. Fashion that has consumed it to such an extent it's just gross.

T: It's heading towards Stussy and all that. Kids are losing touch. It's headed toward the consumer culture we're fighting to stay out of. We're supposed to be underground and kids have gotten this twisted view that underground means bad. Just because it's a subculture dosen't mean it's inferior to the culture of the rest of society.

L: I like to call it counterculture.

K: I like to call it Apple-Banana

J: Let's get away from cliches and stop labelling bands.

T: What this is about is not doing what you're expected to do.

K: If you ever interview us don't ask us who we sound like.

T: Yeah, we don't sound like anybody. Start a band, sound like yourself. If you like a band, take the idea and do something new with it. Stagnation will kill this whole scene.

L: Hardcore is very marketable. This whole counterculture thing like going against everyting, shaking up society, making "normal" people feel alienated in the world they've created. The way I see it now is take the finest points out of that, and really concentrate on individual education and knowledge. When you have knowledge of yourself, you realize what is right and wrong.

J Grotrian/ 24 Fiske Pl/ Cambridge, MA 02139

Pt Erin Guinnane

EYE

THE HAVE-NOTS

We, THE HAVE NOTS, are a new band hailing from Bordeaux, South West of France. We are: Steph (vocals), Thierry (guitar), Jerome (drums), and Laurent (bass). We've been gigging around since January 1991, and when you read these lines, we'll certainly have played more than twenty concerts. Until June 1991, we've played with bands such as Dirty District (the main French alternative band), Ze 6 (in which you can find Loran, former guitar player for the now defunct most popular French alternative band, Berurier Noir), Les Ejectes (rockskaroots) and Kochise, a band with which we are very close (an anarcho-punk band)...

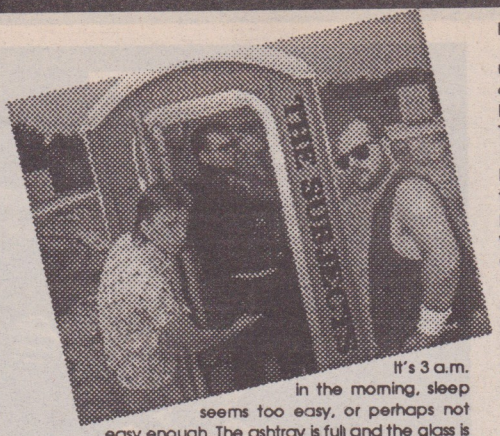
We do like playing for "normal" audiences at "normal" gigs (well this means your average audience for a punk rock gig), though we'd rather play on stage for benefit, socially/politically oriented gigs. For instance, we've participated in anti-sexist, anti-racist and pacifist gigs, mainly far from our so "bourgeois" hometown of Bordeaux. I bet some people reading this might tell we're a political band. That would be half true and half wrong. Half wrong because we don't have any clearly defined political line and, as most bands, have a great repulsion towards labels (I know, this is something you've already heard!). Anyway, telling we're a political band would be half true for we are politically and socially aware, and we are conscious to be part of an alternative scene - even if we sometimes wonder if there's, to quote the Redskins, "a difference between big business and little business"... anyway, we feel like this community which is called "the alternative scene" is our world, our real world. Should I add that in the band we are all anti-fascist and anti-racist, and that we all dream of another future??!!

Oops, and what about our music? Some people told us it sounds a bit like the Brigades (does anyone remember them?): to such an assertion we answer we've certainly been influenced by the same bands: Stiff Little Fingers, The Clash (not the whole of it, don't worry!), The Ruts, The Redskins, The Members...So, as you may have guessed, it's melodic punk rock, though, instead of adding reggae to it, we add some ska, for we also listen very much to bands such as The Specials or The Beat...Amongst some of our musical projects, it is the formation of a brass section to play on some of our tunes. On stage, we even do cover "Pressure Drop" and "Doesn't Make it Alright".

Our projects are of course so numerous that I couldn't write them all down. Anyway, the main events for us are going to be our participation to an "anarchist festival" in June, to an "independent festival" in Paris...Other projects include supporting SLF and also playing a benefit tour for the SHARP-Euskadi (yes, because even in the Basque country they begin having Nazi-skins). Obviously, we still have lots of work, though we aren't desperate to someday get on vinyl (fuck the CDs!), of course on a true indie label, with, if ever possible, a strong "ethics", if you see what I mean...We are a radical band, so why don't you MOVE YOUR FEET AND SHAKE YOUR BRAIN TO OUR RADICAL BEAT?

Please feel free to get in touch with us for info, interviews, gig proposals, recording proposals, to get some of our demos, and so on, at LES HAVE NOTS c/o Thierry Capdeville/ 28 Rue Cornac/ 33000 Bordeaux, France.

UNDER THE NAKED SUN
Born at the end of the sixties
Somewhere in the North of this planet
The average life and the same file
Under the old naked Sun
The end of the glorious thirty years
More utopia reaching some minds
The pretty month of May achieved
One year later they killed the dream
Under the old naked Sun
Some tried to live their utopia
Other choosed the urban guerilla
From public action to private interest
The main road then under the naked sun
Under the old naked Sun
Some of them said "let's change the life"
But it was just to burry your punch
Now reality and austerity
A gloomy world under the naked sun
Under the old naked Sun
More than twenty years have passed
Though the dream isn't achieved
If they've really closed your eyes
I hope we won't go blind like you
Under the old naked Sun



It's 3 a.m. in the morning, sleep seems too easy, or perhaps not easy enough. The ashtray is full and the glass is empty. James Dean is trying to make a difference, and Natalie Wood is concerned... Where are my SEX PISTOLS records when I really need them?

Somewhere a Twilight Zone is being reminisced, dinner is being finished, and a new band is being formed. All the while we are being lied to with a smile, and our taxes will be paid on time! Ah, Yes! America 1991 and there is no better place to be. THE TIME IS RIGHT TO DO IT NOW!!

What business should a furniture salesman, a supermarket clerk, and a fast food restaurant manager have in common?? None, of course. And that is exactly why they are having lots of fun. The SUBJECTS are: Jerry - drums and vocals, Tim - vocals and bass, Generic - guitar and vocals.

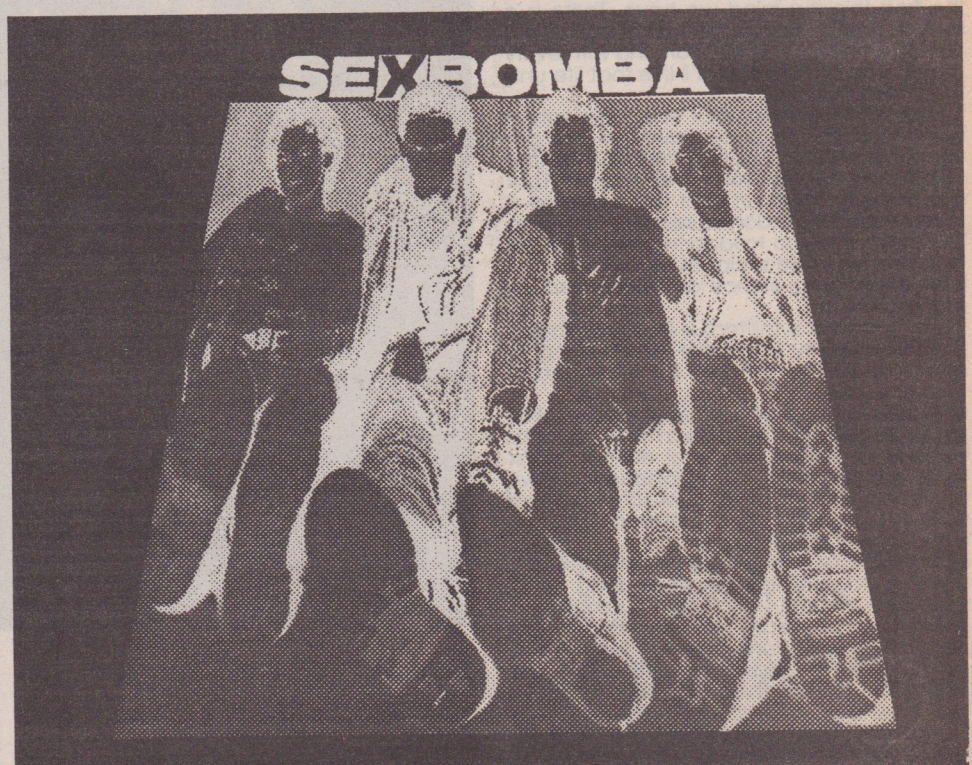
Formed in a cross-fire hurricane and raised in Central Florida, they are a band that needs to play, and very importantly needs to be heard!!!!!!!!! Rock-n-Roll is still alive! Be it punk, underground, alternative—?, the names just get in the way and whoever put the business in music, has done us a great injustice!

Wouldn't it be nice if Johnny Carson asked you to play on his show, he paid you well, his audience loved you, and some girl in a bikini brought you a case of beer?? Well Mother Goose has had nothing to do with the SUBJECTS, but we sure have. The last six months have been spent inside the Batcave (my garage), and it is time to go "beyond the Batcave". The SUBJECTS have recently recorded a two-song demo at Trace Studio in Tavares, Fl. Tracy Pandarvis runs the studio, he was one of Sun Record's early recording artists, and a real cool guy.

Anyway, the SUBJECTS want to play — Let's see what happens. You are all invited! And I'm very excited!!

I'm Generic and I'm pleased to meet you!

The SUBJECTS/ Generic Nathanson/ 918 Jacarda Dr./ Ladylake, FL 32159/ (904) 753-5247



The group exists since the beginning of 1986. It plays mixed in respect of style music, dominated by rock'n'roll. Also folk, hard rock and punk music influence on music of SEX BOMBA.

In 1986, the group won the first prize of All-Polish Festival "Rock of Peace" and then it played all over Poland. In 1986 and 1987, SEX BOMBA also played on the greatest European Rock Festival in Jarocin and in 1989, the group played there as a special guest. The group has recorded a lot of its songs for the Polish radio and has released two cassettes, "Live" (1986) and "When Will Sex Bomba Explode" (1988). The group has also recorded two of its songs for a compilation record "Rock of Peace" (1989). In February 1990, SEX BOMBA recorded its first LP material at Primrose Lane Studios in Wejherowo. In this connection, the group played some concerts all over Poland. Some of SEX BOMBA's songs have been placed on Polish Hit Parades and a song called "Alarm" was number one in Poland in 1989. Actually, a new song called "The First Day of Slavery" is on our Top 50.

SEX BOMBA's musicians are: Bogdan Koziel - guitar, voc; Piotr Welcel - bass, voc; Robert Szymanski - voc, lyrics; Dominik Dobrowolski - drums.

Concrete Things
Concrete people in a concrete house
Concrete trees in a concrete park
And am concrete in a concrete town
Everything is concrete around me
Concrete concrete town
Concrete concrete things
Concrete concrete town
Concrete concrete town
Oh, I do not like my concrete body
Among thousands others concrete bodies
I am lonely though my friends are around me
They are also concrete such as am

From the wilds of Elliot Lake, Northern Ontario come a new pop-core band radiating glowing reviews. UNCOMMON SOCIETY are a five piece who picked Ottawa over the two cities of Kitchener and Windsor to get the ball rolling. The following interview was done by Rob with Adam (drums), Andrew (vocals), Jean (lead guitar), and Darren (bass). Daryl (guitar) was absent.

MRR: Where was the band originally from?

J: Elliot Lake, in the middle of the bush.

AN: Where everybody glowed at night or so they say.

J? The uranium capital of the world.

MRR: Did being in Elliot Lake help the band, in terms of where you are now?

J: It didn't help because we couldn't play any shows. No scene.

D: Yeah, it did, because there was nothing to do in Elliot Lake so it gave us more time to be together and play as a band. We progressed a lot quicker than we would have if we had been someplace else.

J: But there was no scene.

D: There was no scene, but we had nothing to get involved in really, so we had a lot of time together to make it the sound it is now.

J: Yeah.

AN: Yeah, I think so too. You notice in Ottawa how the bands sound homogeneous, they're all pretty much the same (except for Furnace Face) — the same kind of style. With all the different musical influences we have and being in a town where your not influenced by a band, you could pretty much play what you want to play and sound original.

MRR: Who writes the lyrics, and are they based on personal experiences?

J: I guess everybody puts in for lyrics, but Andrew writes most of them.

AD: I guess they're based on experience, but not all of them.

J: "The Rain."

AN: Yeah, that one I guess.

D: Roughly.

AN: Yeah, roughly is my answer. Roughly indirectly. (Laugher)

MRR: When did all this start and progress?

A: It all started in November 1987. Daryl and I played cover songs of early punk stuff. We played every lunch period and we learned how to play together. The sound has progressed more as we got better on our instruments. We've gone from playing fast music, which is fairly boring, to what we've been playing for the last year and a half. I really enjoy playing melodic stuff, it's much more fun to play. We're influenced by ALL, Doughboys, etc., but we're not a copy band. We incorporated a lot of that into the total sound of UNCOMMON SOCIETY.

J: IT has more than three chords, you can harmonize vocals.

AN: We play opaque melodies that would but most people.

MRR: What have you guys put out in terms of vinyl/cassettes?

J: Silence Is Golden, our first demo tape, very shitty production. Nostalgia also very shitty production.

AD: We just finished a 6 song e.p. recorded at Sound Of One Hand studio (24-track), which has excellent production and should be released by THD records in the U.S.

MRR: Like you said, you have varied influences. What are they and how do you get it into UNCOMMON SOCIETY?

AN: Adam can answer part two. My influences are stuff like Husker Du, Soul Asylum, and Buffalo Tom. If these weren't my influences I'd be singing like Wattie.

J: I have varied influences, um. . .

AN: I like death (laughter).

J: Doughboys, Buffalo Tom, Morbid Angel, TPOH, Metallica, Heart, and the Bangles.

D: Oh boy, nowhere what we play. The Doors, Randy Travis, Tom Petty, Metallica, Ozzy. . .

AN: Ozzy sucks!

D: You name it and I listen to it and enjoy it.

A: I like ALL, Doughboys, Samiam, Big Drill Car, Mr. T Experience, etc. I think each of the members personality and style of playing makes it work.

MRR: Why do you like being in the band, and what benefits do you want from it?

AN: I just want to be in a band to travel, make cool music.

AD: It keeps me out of trouble. If it wasn't for rocknroll I'd be in jail. (Laughter)

J: I just like playing different types of music and incorporating it into one style. I want to tour and meet lots of people. It's fun and I enjoy music.

AN: And it keeps him out of jail!

MRR: Does anyone care to go over how many people have been in the band?

J: O.K., Lyndon was the first one to get kicked out, then Darren quit.

AN: Lyndon's story, let me say it. I was the one that got Lyndon in the band, well he sucked. I guess he didn't have an ear for music or something. I told him he had to leave.

D: Then I got kicked out, joined back up, left, then joined back up again.

AN: Then Jean and Nick.

J: Here's the story about Nick. Nick and I used to play in a band called Charger. We used to play metal and thrash covers.

AN: Charger! (laughter)

J: Then we just got into hardcore, and then we joined UNCOMMON SOCIETY. Then Nick moved up to Ottawa and he was living with his girlfriend, but she was on welfare and they couldn't get enough money so Nick was forced to go home to Elliot Lake.

D: I'm the only third time member here.

MRR: In the next six months what goals have you set for yourselves?

J: Tour, get the 7" out.

A: Show ourselves the world

MRR: Final words anyone?

AN: Jean's feet smell.

J: That's because I've been wearing the same socks for 3 days.

AN: My final word is the end.

UNCOMMON SOCIETY: 50 Woodbury Cres., Ottawa, Ontario, K1G 5C8, Canada

Pic: Shawn Scallen

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BORN AGAINST - 7"	III
BROTHERHOOD - LP	VI
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TRANSCEND - ...Greed 7"	III
PUZZELHEAD - 7"	III
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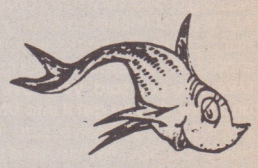

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WELCOME TO THE SCUMPIT

By Enrico Cadena

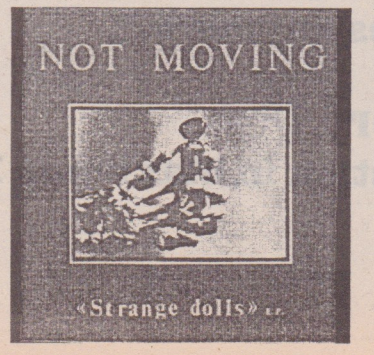
Welcome to the second article (See MRR #90 for the first one) about Italian punk/hardcore rarities. Let's start focusing on Attack Punk Records, the first punk label in Italy, and the one that lasted longest from the first wave of independent record companies. Attack folded last winter, after ten years, putting out such diverse bands as RAF PUNK (singer Jumpy Velena was the label boss), CCCP (who got signed by Virgin, and broke up in 1990), I REFUSE IT!, RAW POWER, IRAH, and ACTH.

The first two relases from Attack were both 7" EP compilations. The first was "Schiavi nella citta' piu libera del mondo" (8 cuts, 2 each by RAF PUNK, STALAG 17, ANNA FALKKS, and BACTERIA, out in 1980, 1000 copies pressed, a second pressing of 1000 followed in 1981, red wax—most Attack releases were on red vinyl). The other compilation was "Papi, Queens, Reichkanzlers & Presidennti" (7 cuts, one each by IRAH, TOTAL CHAOS from England, 5th BRACCIO who later became NEGAZIONE, STROMSPERRE from Germany, KAAOS from Finland, SOTTOCULTURA, and KOLLETTIVO. Out in 1981, 1000 pressed, red vinyl, A side is 33 rpm, B side is 45 rpm). Both 7"s suffer from poor sound quality, but from a collectors point of view they're absolutely worth it.

Another distinctive characteristc about this label is the covers of all their singles, theiyre usually gatefold sleeves with layouts fading from orange to purple to green, made by someone definitely fried on acid.

Another label worth mentioning is CAS records, NABAT's own. Besides putting out their own records, one big collectible from this label is "Skins & Punks = TNT". Four bands share this 7" EP: NABAT, ARRM, DIOXINA, and RAPPRESAGLIA. Out in 1983, one cut each, 1000 copies were pressed.

RAW POWER, probably Italy's best known band, put out the original version of their album 'You Are the Victim" long before the American pressing on Toxic Shock. The Italian pressing was out in 1984, on Meccano records, only 1000 pressed. It has a few different song titles, different mixes and a gory cover.



NOT MOVING's first 7" EP, "Strange Dolls," came out in 1982 on Electric Eye Records. NOT MOVING was/is a unique combo, including a girl singer and keyboard player, and were definitely influenced by X and Gun Club in their early stage. Later they developed their own style and became one of Italy's best acts. NOT MOVING had a drastic line up change in 1989 and now includes CCM's rhythm section.

Two more singles worth having are IMPACT/EU'ARSE split 7" EP, 9 cuts by IMPACT, 5 cuts by EU'S ARSE (more on them in MRR #90), out in 1983, 1000 pressed, xeroxed sleeve, no label is indicated. IMPACT also put out a 12" EP "Solo Odio" in 1985 on Chaos Produzioni (Wretched's label) and a second 12" EP "Attaverso l'Involucro" in 1987 on Blu Bus records. The other single is the famous NEGAZIONE "Tutti Pazzi" 7" EP. Cuts: Sogni e Bisogni/Niente/La Mia Mente/Maschere/Tutti Pazzi/. Out in 1985, 1000 pressed, a second pressing of 1000 copies followed six months later. You can tell it's the first pressing from the misprint on the record sleeve, the pictures having been printed backward.

S.I.B.'s "Third World War" LP—this band is totally obscure, I think they've never played live, I have no information about when they started, but I do know the band broke up shortly after the release of this album in 1981. Needless to say "Third World War" is a 'must have'.1000 pressed, and has a picture of Ronald Reagan on the cover.

"Challenge" is not a band, it's the title for a compilation that came out in 1981 on Bootleg records (not a boot, though). It includes NO SUBMISSION (Who later became WARFARE and shared a split 7" EP with UPSET NOISE in 1983), NO SUICIDE and MERCENARY GOD, only 1000 pressed.

Another compilaton is "Rock '80", put out by Cramps Records (no relation to the band). This LP came out in 1980 and it's a compilation of obscure singles put out by the same label between 1978/1980. It's on colored vinyl, with young punk bands that disappeared like KANDEGGINA GANG (an ultra cool 3-piece, all 15 year old girl band) and also WINDOPEN, RATED X, SKIANTOS (still around but totally wimped out) and others. "Rock '80" was distributed by CGD, an Italian major label, so no less then 10,000 were pressed, they sold about 1000 of them and the remaining copies were destroyed (pressing plants melt returns), making this compilation an incredible collector's item.

WHATS THE SCOOP?

By Heather Choy

This month's question:

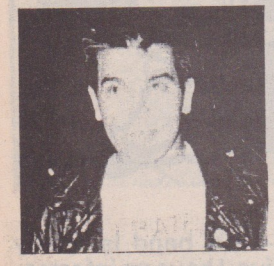
What do you like and dislike about MRR?

Paul Voodoo, age 18, Riverside, CA

"Maximum RocknRoll's cool because it has a lot of good interviews and shit like that and I dislike MRR because it has too much political shit.

Steve Mar, age 24, Sacramento, CA

"It seems biased towards things coming out of the Bay Area and it's cliquish and elitist—good old boy network."



David Smith, age 21, Sacramento, Ca

"I say whatever Steve Mar says because he'll pee in my butt if I say anything different."

Theodore Robinson, almost 18, Oakland, near Berkeley

"I think MRR needs more color photos, more pictures of babes. I think MRR needs more stuff on drinking and fighting because that's rad, that's punk, and I like punk, punk's alright."

Sarolta, age 20, Chicago Suburbs

"Maximum RocknRoll needs more focus on women's issues."

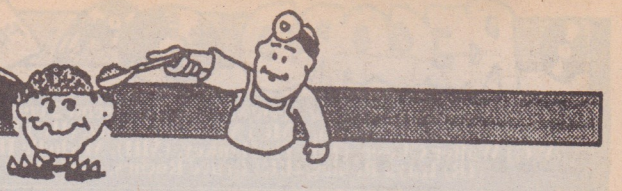
Che Gumby, age 26, Orange County, Ca

"I like the rock part. I dislike the roll part. Also, I dislike the fact that they don't do tapes anymore."

Athena, age 18, Concord, CA

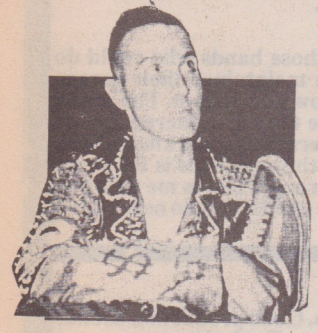
"I hate this stupid section in Maximum RocknRoll!"

WHATS THE SCOOP ?



Liberty, age 20, Philadelphia, PA

"I like the the classifieds and the book your own shows section and sometimes the letters section. It's too bad about the tape classified section, that people who go out and make tape compilations can't get equal time with the records."



Jeff, age 20, Oakland, CA

"What I like is that it's chock full of information and cool things to send away for, cool people to write to. What I hate about Maximum RocknRoll is the stupid soap opera crap that surrounds the entire magazine and the extentions of that magagzine."

Jaqueline Prichard, age 21, Sacramento, CA

"What I like about Maximum RocknRoll is that it has lots of swell qualities, too many to name here, in fact. However I hope that they get a grip on their rehashing everything. They're starting to get into a rut. So, let's get some new material in there, guys."

Freyja, age 16, Richmond, CA

"I like the letters and the interviews. What I dislike about Maximum RocknRoll is that they don't review tapes anymore and that they're selective about the fanzines they review. People are trying to keep the scene alive by putting out their own projects, but their chances of getting in the public eye are rare if nobody knows what their zine is about or what their tape sounds like."

J.T., age 20, Berkeley, Ca

"I dislike the fact that Maximum RocknRoll has so much control over the scene and the people in it. It's just another big time operation with lots of power."

RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings, cassettes or CDs.
Staff: (EC) Enrico Cadena, (MC) Mel Cheplowitz, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian D, (KG) Karin Gembus, (WG) Walter Glaser, (TH) Tiz Hankey, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (KO) Katy Odell, (IR) Iraya Robles, (BR) Bruce Rochrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

THE AFFECTED - EP

Latter period HUSKER DU seems to be the life spark of this Australian band. Tough guitar-oriented college alternative rock with passionate vocals. (MH)
(Rubber Records, PO Box 32, Hawksburn 3142, AUSTRALIA)

AFFIRMATIVE ACTION - "Thought Ration" LP

They're from New York and you can tell. But, they manage to stay away from the typical riffs and rhythms associated with NYHC and create some truly original songs here. The lyrics are well-thought out, address familiar problems of poverty, violence, and society in a refreshing way. The production is quite different from than what I expected, with the drums and bass standing out. It works, though. My only complaint is that the songs are a little too long for my tastes. Interesting stuff. (MW)
(Rainforest Records Inc, 8855 SW Holly Lane, Suite 110, Wilsonville, OR 97070)

ALCOHOLICS CRONICOS - EP

Pop punk from Spain. Kind of clumsy, but in a charming sort of way. Some of the tunes are really good, while some of it drags. From what I could translate— good lyrics. More like early punk— this record. (GF)
(Potencial HC, Apdo. CO 52059-28080, Madrid, SPAIN)

GG ALLIN & ANTISEEN - "Murder Junkies" LP

What the fuck can you say about this guy that hasn't already been said. A full length album here with a good band. Spoken word in between every song! This motherfucker is mad! Mad at you, mad at me, mad at our bullshit society! Closed in a Michigan prison gave this gutwrenched maniac time to write, think and devise a way to kill you, me and himself. Nothing more, nothing less. This guy is full of hate and angst. Overall this could possibly be his best piece of meat yet!! I've seen this human piece of shit on stage! One of the most violent shows in my 11 year history. Hate or love him, there's no middle of the road for GG ALLIN. (SM)
(New Rose Records)

AMAZING TAILS - "Happy Hour Unhappy Days" LP

I guess "don't judge an album by its cover" applies here, as this band from Finland play some pretty cool music. Melodic hardcore in the vein of earlier HUSKER DU, DRIVE, SNUFF and latter day KINA. The lyrics are fairly intense personal stuff but sadly one song, "The Incredible Torture Show" is pretty dumb which spoils the overall effect, but still worth checking out. (TH)
(RM Records, Läntinen rantakatu 47, 20100 Turku, FINLAND)

ANDANADA 7 - "A Mala Hostia" LP

Real strong, tight hardcore from Spain. Anarchy symbols abound on the beautiful poster sleeve that comes with this record. If you like early CONFLICT and straighforward powerful thrash, then this is definitely one to get. the vocals harmonize well, and are complimented with well-played guitar parts. Lance Hahn likes it. Perhaps you should cheek it out. (MW)
(Duros Sentimientos, Apdo. 46443, 28080 Madrid, SPAIN)

ANTISCHISM - "Still Life" LP

Extremely well-done HC. Brings to mind a band like ECONOCHRIST musicwise, with the vocal interplay of someone like NAUSEA. Angst-oozing intensity and emotion. And baseball caps off to J. Yates for a rad graphic arts job. Yum! (KG)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

ANTMAN - "H.A.T.E./Say It to Me"

Pretty pistachic vinyl and excellent female vocals are the two big selling points of this adequate slice of powerchord punk. Both songs are fast, and the B-side ends with a surprising bit of close vocal harmony. (SS)
(no visible address)

APOSTATES - EP

Good stuff here. Reminds me a lot of early OMEGA TRIBE stuff. Four catchy songs all pretty memorable with "Burning World of Hate" being the stand out. Intelligent lyrics as well. Really good stuff. (LH)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

AVAIL - "Who's To Say . . . What Stays The Same" EP

Raw DC rock punk that moves pretty hard. At times reminiscent of KINGFACE in the way that they can reconcile rock and HC. Hope to hear more. (MK)
(Sun Spot Records, PO Box 7453, Arlington, VA 22207)

BABES IN TOYLAND - "To Mother" LP

BABES IN TOYLAND are one of those bands who could do 100% better than this release. They have maintained their garage sound to a tee and boy they now really know how to jam. The music was fantastic, but I found the lyrics a little too self-centered for my liking. Kat has gone too far in projecting herself as some kind of idol. All in all, they do fuckin' rock hard with this one. This is ten times better than "Spanking Machine", but this record leaves me with one question: "What the hell will Cortney Love and HOLE do next? (HC)
(Twin Tone Records)

BLACK BELT JONES - "Buzz Kill" EP

Five gnarly punk songs on this 7" slab. Good production sound, crunchy guitar sound, mid-tempo hardcore. Typical teenage songs about girls, monsters, and karate. Overall it's a good record. I think they're asking too much for a 7". (SM)
($5.00 ppd. to Gnarly Productions, 4487-290th, Toledo, OH 43611)

BLITZ - "All Out Attack" 12"

A 12" record which features the first 4 song 7" EP and the A-Side of their second 7" ("Never Surrender"). This is classic Oi, but I have to wonder whether or not it was really necessary for it to be "re-released". Can the original records be that difficult to find? (KK)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8-3RZ, UK)

BLUE-GREEN GODS - EP

X RAY SPEX (minus the sax), THROWING MUSES, what else? BAND OF SUSANS maybe? They all come to mind on this 4 song job, I'm sure they will show some more originality in their next record. Try again. (EC)
(Jettison, POBox 2873, Durham, NC 27715)

BORED - "My Pal/Say Goodbye"

Huh?? Wha..... Oh, is there a record on? Am I supposed to be reviewing it? Oh sorry. BORED from Australia, have the look and the licks, are part garage and part grunge but totally fall short of the standard, even the sub-standard. Guys, please get angry about something! Lay off the Coopers Ale, drink more coffee, anything. (ML)
(Munster Records, PO Box 18707, 28080 Madrid, SPAIN)

BUSH LEAGUE - EP

Two songs here, sort of BLACK FLAG-ish, sounds great, color vinyl, printed lyrics! Cover art by Buzz. A very nice single with wacko lyrics. (SM)
(Better Days Records, 1591 Bradstown Rd., Louisville, KY 40205)

C.T.C. /AVERXION - split EP

Medellin socks the world's solar plexus once again with two more harsh Colombian doses. AVERXION unleashes four meaty cuts of primitive punkiness wrapped in acrimonious anti-authoritarianism. CONTRA TODO CORRUPTOR thrashes along at 1/2 mph faster than their buddies and are just as uncompromisingly raw and equally as miffed. More fuel for the growing inferno in this corner of the world. (CD)
(Juan Carlos S., A.A. 50430, Medellin, COLOMBIA)

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RECORD REVIEWS

CALAMITY JANE - "My Spit/Miss Well" EP

Another fantastic single from the women of the northwest. Two more flawless punk tunes that are both raw and catchy. Some of the bits remind me of, well... sorta like old X meets NIRVANA. They always sound alive, like they're having fun. Cool. (LH)
(Sympathy For The Record Industry)

CASUALTY - "Hope /Greg's Song" EP

A blue vinyl 7" featuring two songs sounding too close to MUDHONEY for comfort. Well done fold out black and white poster sleeve though. (MH)
(Casualty, Box a566, Sydney South 2000, AUSTRALIA)

CAPTAIN 9 AND THE KNICKERBOCKER TRIO - EP

The second release by this trio is punchy mid tempo melodic punk with hints of the RAMONES and SLOPPY SECONDS seeming to be the most prominent influences. Funny and goofy lyrics about being crusty and hanging out at roadside lounges. Totally enjoyable. (MH)
(Heartpunch Records, PO Box 70033, Stockton, CA 95207)

CIRCLE ONE - "Survive" LP

27 songs recorded from '81-'83 by this now defunct LA band. Side one is studio material, side two is good quality live stuff. Fans of early So Cal hardcore will like this. This is not a re-release of their LP which was released in the early eighties. (KK)
(Lost & Found Records, Im Moore 8, 3000 Hannover, GERMANY)

CLOSE SHAVE - "Keep On Rocking/Stand By My Side"

Two decent sound rock'n'roll/oi songs, closer to early punk than to stylized skin sounds. Though the lyrics aren't particularly revealing, chances are that if a skin band these days doesn't make a point of indicating what their politics are (vis a vis racism and nationalism) then they're either really out of it or they're hiding something, especially when the label is out of France, a hotbed of fascist skin activity. (TY)
(SPE Records, BP 20, 94251 Gentilly cedex, FRANCE)

CONFUSION - "Hopeless" EP

Ingredients: Relentless 168 mph drumming, fuming guitars, boiling bassage, gargantuan gorilla grunts, songs NAPALM DEATH should have written years ago but didn't, depressing graphics, spiteful lyrics, two skulls, one fluorescent sticker, purple vinyl. Mix ingredients with stylus for ten minutes. Scrape brain from ceiling when done. (CD)
(Amok Records, Droste-Hulshoff-Str.42, W 4709 Bergkamen, GERMANY)

COSMIC CROTONBUGS - "Blight" LP

This is a strange band, kind of a cross between VENOM and the darker side of the BUTTHOLE SURFERS with songs like "Burn Baby Burn", "Slide Inside", and "Blight on All Girls". I guess they could be sexist, but it's hard to tell without a lyric sheet. Straight out of Austria, weird as shit!! It's worth a spin if you're into freak out music! Thanks to Petz for killing the bull??? (SM)
(C.C.B. Records, AUSTRIA)

COUNT ZEE - flexi EP

Another Eva-Tone special. Katy hears nothin' but metal. Tim sez he hears more. I hear cheese metal with vocals crossbred from LED ZEPPELIN, MR. BUNGLE, very late DIE KREUZEN, and very early FLESHEATERS. The production lags heavily, probably cuz the disc is about as thick as this page. Basically, it's rock that 99% of the MRR readership wouldn't dig. (CD)
(Utjsen Recordings, PO Box 134, Waynesville, MO 65583)

THE CRABS - EP

This is one of those bands that was never surrounded by hardcore thrash bands, and so never realized they were supposed to sound just like everyone else. As a result, this record is more like a weird rock band playing around in the studio. Basic rock structure, but funny words, weird arrangements, etc. I'm not sure I like this, but it's fun. (GF)
(Public Enemy Productions)

CROWBAR - EP

More of that funk-punk stuff from a Dutch band. Closer to VICTIM'S FAMILY then RED HOT CHILIS but clearly possessing more of a punk drive then either. Impressive levels of tightness and a liking for straightforward guitar riffing makes this actually listenable for me. (HD)
(Sis/X-Mist, Snellestraat 49, 5211 EM Den Bosch, HOLLAND)

CRY OF TERROR - "Unnatural Prospects In A Concrete World" LP

This is metal, as in METALLICA. Well-produced with ominous melodic parts, generic thrash parts, and gruff vocals. Lyrics are along a social /political vein but nothing special. (KO)
(Old World Records, Jagerstr 19, 315 Peine, GERMANY)

CYNICS - "Sranded in Madrid" live LP

Recorded live at the Ya'Sta in Madrid in May of '90, this totally hot release catures THE CYNICS at what meny consider to be their peak - the Rock 'n' Roll world tour. Great recording (you can hear the bass!) of the band playing songs from all three LPs plus a cover of "Born to Lose" thrown in for good measure. Awesome. (ML)
(Impossible Records, San Bernardo 5, 28013, Madrid, SPAIN)

THE DAGGERS - "Kiss That Girl/The Kids Are Alright"

Ever ask if DONOVAN spent a few months at Bellevue? The result would be pretty much like this. The WHO song gets updated as a good pop punk number. I liked this. Out of Norway but it's on... (EC)
(Sympathy For The Record Industry)

DE LYCKLIGA KOMPISARNA - "Smet/Dit Kuken Pekar"

A punkish record with rock and pop influences. The singing isn't great, but "Smet" has its catchy moments. (MC)
(Birdnest, Kyrkvardsvgen 34, S-14762 Uttran, SWEDEN)

DEAD C - "Hell Is Now Love/Bone"

New Zealand's reigning practitioners of minimal-noise -weirdness finally comes out with a domestic 7". Sharing the SWELL MAPS school of 'less-is-less-and-also-noisier' theory along with PAVEMENT, DEAD C seeks to create by the backward method of breaking down rather then building up. Both songs have that strange loping, irregular quality with cheap noisy instruments and irregular playing and meter. Okay, it's an acquired taste but very much a rewarding one. (HD)
(Siltbreeze, PO Box 53297, Philadelphia, PA 19105)

DECADENT FEW - "Irrehuus" LP

Hot stuff, hot, hot - you know. Great riveting songs, anthemic vocals, excellent lyrics. Back-to-basics UK punk with rad female vocals. What else can I say? (MW)
(Full Circle, 12 Bell Strets, Newsome, Huddersfield, HD4 6NN, UK)

DEMISE - "All of This For Nothing" EP

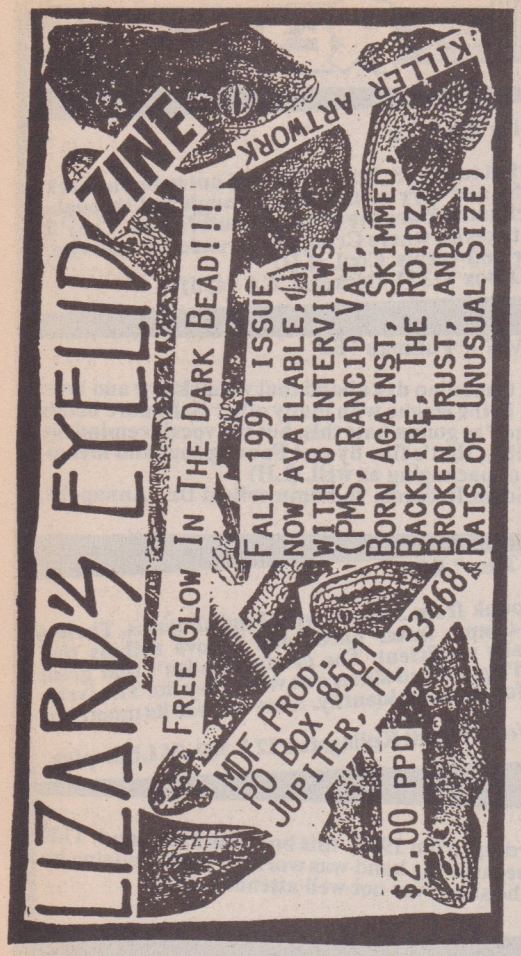
They sound nothing like DEE-LITE. This is 1991 punk/hardcore, not bad. It's p-u-n-k, it's D.I.Y. Similar to early MDC. Sound good? Then buy it. (MW)
(Demise, 2401 W. Layton, Milwaukee, WI 53221)

DIM STARS- "Dim Stars" 3x45

A document of a THURSTON MOORE, RICHARD HELL "and friends superstar jam session" with a great PETTIBONE sleeve. Two straightforward covers of punk obscurities, an original "theme" song, and a sprawling, guitar-mess version of "You Gotta Lose" spread out over four sides and containing more guitar than the last four SONIC YOUTH albums. (BD)
(Ecstatic Peace, available through Forced Exposure)

DOG - "Circus/Lion's Den"

Sort of rock-and-roll punk. It's got enough energy and guitar to make it likeable, but enough "ya-hoos" and fancy guitar work to make me wonder. (KK)
(Casting Couch Records, PO Box 151222, Columbus, OH 43215)



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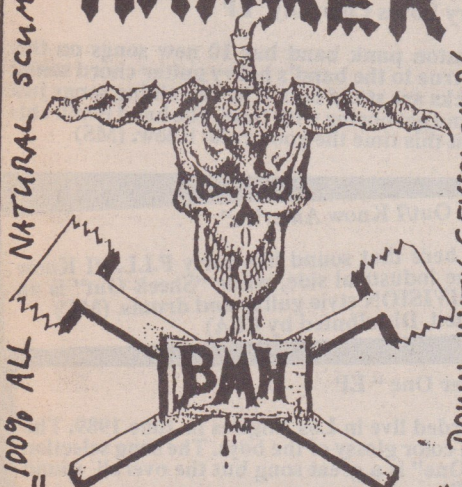

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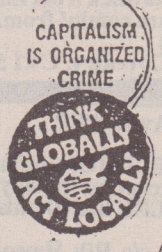

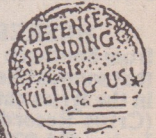

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RECORD REVIEWS

DUMA YARMA - "Somebody Call A Priest" LP

Strange-primal drumming, slow, ethereal vocals and some noise samples thrown in. It's kinda of a combination of JOY DIVISION, CHRISTIAN DEATH and maybe RUDIMENTARY PENI. It's more on the hypnotic side rather than energetic, but it still delivers quite a punch. Just try to dance to it. (MW)
(Peasant's Revolt, 5 Alpine St, Reading Berks, England, RG1 2P4, UK)

EARL'S FAMILY BOMBERS - EP

Surprisingly this puppy rocks with four drivin' tunes. Catchy as fuck with good breaks and unpretentious playing. At times like an early, looser GUN CLUB. Great shitty guitar solo on "Anti-Cop Magnet". Hot and limited. (LH)
(Major Label Records, PO Box 12345, Tucson, AZ 85732)

8 BARK - "The Big Wheel" EP

Kicks ass over the first record. Four catchy punk tunes with great vocals and nice guitar bits. At times this is like early BIG BOYS with a bit of '77 punk thrown in. All the songs hit pretty hard. But what's the deal with the phone conversation? One of the best bands in the midwest, me thinks. (LH)
(Underdog Records, PO Box 14182, Chicago, IL 60614)

ELECTRIC MANCHAKOU - "Animal Man" EP

I love it when Tim tosses me the occasional Italian record to review, I guess he's trying to keep me in touch with my roots now that he thinks I've gone "New Age". Well sir, I'll always be punk rock and that's exactly why I dug ELECTRIC MANCHAKOU. This is total punk, in a 70's vein and besides the drummer's name is Pippo Pasquini— that rules! These guys can crash on my floor anytime. (ML)
(Helter Skelter, Piazzale Delle Provincie 8, 00162 Rome, ITALY)

ESKIMO NATION - "Immunization to Everything" EP

Basically a pop-rock kinda record. Has some interesting noisy-but-lovely guitar stuff, and the songs are good— good enough to shine through the muddy production. (GF)
(Underdog Records. PO Box 14182, Chicago, IL 60614)

EXCREMENT OF WAR - "The Waste & The Greed" EP

Three pissed Brits blasting 'em out in the DISCHARGE tradition of "verse & chorus twice/break/verse & chorus twice" song structures. Even down to the concise "Limbless bodies, pools of blood" lyrics. 100% UK thrash. It's been done many times over, but I still love it. This posse features Stick from E.N.T. and DOOM so you gotta know where these lads are comin' from. A likely companion to units like RAW NOISE. (CD)
(RTP Records, PO Box 178, Coventry, CV1 5TG, UK)

FARSIDE - "Keep My Soul Awake"EP

HUSKER DU, BAD RELIGION, influenced mid-tempo H.C. from Southern California. Except for the silly Reagen song at the end that sounds like STEVE MILLER BAND, this is a good 7". Especially in the lyrics category. (MK)
(Crisis Records - FARSIDE c/o Rib Haworth, 5101 Harcum Ln. Irvine, CA 92715)

FASTBACKS - "Never Fails, Never Works" LP

Seattle's FASTBACKS put their best feet forward in this rousing blast of heartfelt, melodic pop-punk. Blazing guitars, strident female vocals, and intelligent vocals meld perfectly in this collection of rare old trax. "In America" and "It's Your Birthday" lead a clutch of fab tunes. Highly recommended. (SS)
(Blaster, 3 Dove Lane, Bristol, BS2 9HP, ENGLAND)

FEAR - "Living With..." LP

One side here captures the band in all their live stupidity, with good sound quality and lots of jerking off. The studio outtake side is rendered almost unlistenable by the weak sound (18th generation tape?). Too bad. (TY)
(Fuku Records, no address)

15 - "Swain's First Bike Ride" LP

I didn't know what to expect, but this turned out to be one heck of an album. All catchy and very memorable through and through. "Definition" and "Inclination" are the two standouts for me. They'll hate this, but it sort of takes off where Crimpshrine ended, musicwise. Especially nifty guitar and vocals. Cool. (LH)
(Lookout Records. PO Box 11374, Berkeley, CA 94701)

THE FIFTH COLUMN - "Pullman" EP

No, it ain't that Canadian dyke band that we all know and love. This is a catchy band in the league with many other Baltimore bands (ie-MOSS ICON). They're gonna hate this, but the vocals remind me of IRON MAIDEN. Hey, that's fine by me! Four upbeat and memorable tunes. Nice bit of packaging as well. (LH)
($3 ppd. to Vermin Scum Records, 76 Summerfield Dr., Annapolis, MD 21403)

FISHEYE - "About Time" EP

Melodic rock punk from Sweden with English lyrics. These 4 songs combine mid-tempo, faster paced and groove rythms that aren't always musically proficient. The production isn't that great but all in all the band's good and sincere at what they do. The lyrics deal with the search for soul and identity. Slow but has its moments. (MK)
(Crawfish Records, c/o N. Wendt Kullagatan 12 5-582, 26 Linkoping, SWEDEN)

THE FLUID - EP

A live recording from 1988, this boot has bad sound. This is most unfortunate because the band was working hard. Judging by the sparse clapping the show was not well attended. (BR)
(no address)

FREAKY FUCKIN' WEIRDOZ - "Extra Play" 12"

A fairly trendy sounding speedmetal/rock/funk thing which brings gomers like THE CHILI PEPPERS to mind, although these guys also have the crunch metal thing going. Fairly heavy, but doesn't steal the show. (WG)
(FFW Records, no address)

THE FREEZE - "Misery Loves Company" LP

The long time Boston punk band has 10 new songs on this album, all of which are true to the band's heavy guitar chord sound but only a couple of tracks are stand outs. The remaining songs just never seem to catch on and get boring with time. The band is still able to write great songs, just this time the good ratio is low. (MS)
(Taang)

FROWNLAND -"Sheek Out/I Know America"

A couple of gems here that sound like early P.I.L. "I Know America" borders on the industrial side, while "Sheek Out" is an echoed rant over JOY DIVISION style guitar and drums. (MC)
(Spit Out, no address listed, Distributed by EFA)

FUGAZI - "Song Number One " EP

This boot was recorded live in Los Angeles in June 1989. The cover is high class with a color glossy of the boys. The song selection is good. "Song Number One" is a great song but the overall sound quality doesn't work. (BR)
(no address)

GARGOYLES - "Down On You" 12"

This slab o' vinyl takes you on a pure rock flight by the seat of your pants. Good gutsy shit with James Osterberg and Lux Interior clapping enthusiastically in approval. Jeff Dahl has done a fine hob of production. Every song surges right along with heart felt commitment to rock n' roll. Danzig should check out this cool green record. From S.F. (BR)
(Skain' Street, 246 Harbour Way, Shoreham Beach, W Sussex BN43 SH2, UK)

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RECORD REVIEWS

GO! - "Total" LP

Nice to see a European release for one of the better bands from the "Big Apple" that combines GO!'s first three EP's along with a bunch of comp. tracks. New York hardcore, fast, short and simple; but thankfully not as braindead or generic as SICK OF IT ALL or AGNOSTIC FRONT moshorama crapola. (TH)
(First Strike Records, 39-41 Hallgate, Wigan, Lancashire, WN1 1LR, ENGLAND)

GREENHOUSE - "Show Me Girl/Not Yet, Not Again"

This is not the US band of the same name, but one that Enrico says sounds like TSOL. I'd say it's got more of a punk rock meets rock punk feel, with a bit of not-so-frantic LAZY COWGIRLS thrown in. (TY)
(Stupido Twins, Box 301, 00121 Helsinki, FINLAND)

GRIND - "Cop/Spork"

This is pretty upbeat. Kind of a less quirky VICTIM'S FAMILY. More funk than punk, but still pretty enjoyable. (TH)
(Grind Central, 1363 N. Ashland, 4A Chicago, IL 60622)

GRUNGE MACHINE - EP

First of all, this isn't grunge, as in the style of music at all. This has almost like a DC feel in a way but DC once removed like TRENCHMOUTH, while not sounding at all like them. Actually, this isn't the most memorable record in the world but it's not bad either. Hell, I'm not sure anymore. (ML)
(Community 3, 438 Bedford Ave. Brooklyn, NY 11211)

HALO OF FLIES - "Human Fly/I'm a Bug"

Speaking of nonessential bootlegs. Amazingly enough, someone has booted the FORCED EXPOSURE 7" with a new cover and on yellow vinyl, a record that was essentially a fanzine offer less than 2 years old and not really, in my book, an important HALO OF FLIES record. Novelty appeal due to the CRAMPS and the URINALS covers but a bootleg !!?? Sheesh!... (HD)
(no address)

HATED PRINCIPLES - "10th Anniversary" EP

Early punk bands are resurfacing everywhere! Here, these dudes did just that. This is fuckin' punk as hell. So I guess all resurfacing bands are not at a loss. This also is a limited pressing of 256 on peach vinyl, wow! (HC)
(Gothic Gospel Records, 3452 Cattaraugus Ave., Culver City, CA 90232-7432)

THEE HEADCOATS - "Headcoatitude" LP

More of the same and there's no end in sight. You either like this band's formula garage punk or you don't. I like it and have no complaints about the general aspects of the music. I see it as the band's charm, purpose and good sense of humor. (MS)
(Shakin' Street Records, UK)

HEAD SPRING - EP

Here is proof once again that music is an international thing. The NW Subpop sound has invaded Italy if HEADSPRING is the proof required. The A side features two heavier grunge numbers, while the B side is a little more of a blend of hardcore and the Subpop sound. Guitars tend to be more scratchy than heavy here. Mike La Vella take note! (MH)
(Helter Skelter Records, Piazzale delle Provinvie 8, 00162 Rome, ITALY)

HEMI - "Slow Leak" EP

A good lil' record. The title cut is a crunchy bit with energetic guitar parts churning right along. The band maintains the groove, builds the momentum. "City of Lost Souls" is a ballad of sorts complete with harmonies. The lyrics philosiphize about the human condition and "shrivelled spirits." Nice slide guitar. (BR)
(Big Money Inc., PO Box 2483 Loop Station, Minneapolis, MN 55402)

HEROIN - "All About... " EP

Musically, in similar mold to contempary DC influenced bands (such as FUEL, MONSULA, etc) but with great RITES OF SPRING-ish vocals, that make this an above average emo-core release. (TH)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

HONEYMOON KILLERS - EP

Here we have fun garage rock. "Kansas City Milkman" employs driving rants and anguished squeals for strength, with frantic drumming and Echoplex vocals trampling over searing guitar licks to hold your attention. "Nothin'" is dirgey and screeching - kinda COWHONEYish with thudding guitar and bass for the backbone. (BR)
(Insipid Vinyl, PO Box E155, St James, 2000 NSW, AUSTRALIA)

HOT TOMATOS - "Stalwart Carousel" EP

This band did a really fantastic job of sounding just like CRINGER! The music and the vocals sound like they could have borrowed Lance Hahn for the recording. As for myself, I just couldn't really get into this at all. But it could be fun if you're into crash bang pop punk. (HC)
(Dominator Records, PO Box 743, Norwood Sth 5067, AUSTRALIA)

HYBRID CHILDREN - "Reveal Your Charms" EP

This Finnish band plays polished melodic music that's not too far removed from GENERATION X. All 3 songs have harmonies and hooks. (MC)
(Alternative Action, PO Box 74, SF-11101 Riihimaki, FINLAND)

INSPECTOR 12 - "Jack" EP

Good powerful punk-hardcore. Nothing really different— but the songs move enough to keep a strong feeling. This record works well. (GF)
(THD Records, 2020 Seabury, Minneapolis, MN 55406)

IOWA BEEF EXPERIENCE - "Guilt and Revenge/ ove Muscle"

Longtime Iowa band teams up with BIG BLACK's ex-producer and surprise (!) ends up sounding like a leaner, stripped down version of BIG BLACK/JESUS LIZARD complete with DAVID YOW-ish muffled vocals and more accessible riffs. Real convincing pound n' grind sure to incite foaming of the mouth for fans of the Chicago/Minneapolis axis. (HD)
(Pigboy Records, 231 Portobello Rd., London W11 1LT, UK)

IRRITANT CHAOS/TOTAL LOSS - split EP

IRRITANT CHAOS remind me of GO! with 8 songs of quick paced hardcore. The backup vocals are a bit distracting at times. TOTAL LOSS are slower and put in two songs— not bad. While I can't really find anything about the music to rave about, the lyrics show some thought on animal exploitation, environmental issues, and social problems. (MW)
(Irritant Chaos, c/o Toine Broers, Jacob Kwastlaan 68, 1687 BH Wognum, HOLLAND)

JACK MEATBEAT AND THE UNDERGROUND SOCIETY - EP

Some good natured hard quirky pop with some odd bits out and about. "See The World" is a straightforward jangler, while the other two cuts have more "chunk" to them. (WG)
(Trash Can, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

JAMES LAST EXPERIENCE - LP

Slow RAMONES-ish punk with a cover that should really appeal to frat boys and the like. It's enjoyable, but I get the feeling I've heard it before. So what. (MW)
(Lux-Noise, PO Box 3212, CH-5001 Aarau, SWITZERLAND)

PETER JEFFRIES/ROBBIE MUIR - "The Fate of the Human Carbine/Catapult"

A domestic release of a record originally released on the New Zealand based Xpressway label with 2 longtime journeymen of the NZ music scene collaborating on what sounds like four track recordings. The music here is very restrained and understated but with unmistakenly disturbing underpinnings. "Carbine" brings to mind SYD BARRETT with its use of piano, acoustic guitar as well as distortion. "Catapult" is more slowish grind-noise-folk. A departure for my tastes of which I don't rather mind (and am rather glad for !). (HD)
(Ajax, PO Box 805293, Chicago IL 60680)

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RECORD REVIEWS

JONESTOWN - "You Can't Swim With Handcuffs On..." EP

Much more powerful than their last single, this one has a sound geared at grinding your face off. Nice big guitar sound with in-your-face vocals. If you can believe a mix between NAKED RAYGUN and the EX, you'll have just an idea as to what this band is about. Should've been on Project A-Bomb Records instead of... (LH)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

THE KILLING FLOOR - LP

Semi-progressive funk/metal/punk hybrid like a wanked-out BEEFEATER. Lots of twisted energy and aggression but a tad too polished to be genuinely moving. Fans of later RKL take note. (WG)
(Sycophant, 8 Orchard St., Newthorpe, Nottingham, NG16 2EL, ENGLAND)

KINGPIN - "Holding Tomorrow" EP

Heavy (did I mention heavy?) VERBAL ASSAULT influence and a big dose of that common SE/HC feel. Four songs. (KG)
(Suburban Voice Records, PO Box 1605, Lynn, MA 01903)

KINGS OF ROCK - "Bud, Sweat And Beer" EP

K.O.R might hide a one-off project by an all-star line up, or just a new band in love with 60's garage punk. Both the CHOCOLATE WATCHBAND and SONICS covers are decent and the BILLY CHILDISH instrumental is also worth a spin. Good. (EC)
(In The Red/Iloki Records, PO Box 49593, Los Angeles, CA 90049)

KLAMYDIA - "Hihhulit Tulou" EP

The second 7" from them this month. Less goofy sounding than the above release, but still retaining the basic pop punk characteristics that are so endearing. (TY)
(Stupido Twins, Box 301, 00121 Helsinki, FINLAND)

KLAMYDIA - "Säynäväynäviä" EP

Finland's version of The FORGOTTEN REBELS. Can't believe this is just some coincidence of natural evolution. (TY)
(Stupido Twins, Box 301, 00121 Helsinki, FINLAND)

KLAMYDIA - "Tres Hombres" LP

On top of the 2 EPs, they get out an LP this month as well. This one combines the aforementioned influences with a slight RAMONES flair. Basic and catchy. (TY)
(Stupido Twins, Box 301, 00121 Helsinki, FINLAND)

LA SECTA - "Our Kicks" 12"

This Spanish band pays tribute to their 70's and 80's icons on this record. Their version of T REX's "20th Century Boy" makes me go back and listen to the original, so does their version of SUICIDE's "Ghost Rider". You can't do much with such classics. They do a much better job on both the SCIENTISTS and SPACEMEN 3 covers. Cool looking fold-out jacket. (EC)
(Munster Records, POBox 18107, Madrid 28080, SPAIN)

LESS IS MOORE - EP

Where's Devon Morf when you need him? This is right up his alley, being silly and all. LESS IS MORE are a San Francisco party band that have been playing together for a long time and it pretty much shows on this debut EP. There's some straight ahead punk stuff and some quirky tunes with lots of changes and such. Only 500 pressed on colored wax. Worth sending out. (ML)
(Less is Moore, PO Box 410663, San Francisco, CA 94141)

LILYS - "Threw A Day/February Fourteenth"

An American fuzz-pop band with production to rival British bands like MY BLOODY VALENTINE or RIDE. "Threw A Day" is a great little poptune buried beneath a wall of guitars that would make Phil Spector proud. (MC)
(Slumberland, PO Box 2741, College Park, MD 20740)

LONELY TROJANS - 12"

Combining a little bit of LES THUGS, THE WEDDING PRESENT, and NAKED RAYGUN, the band achieves a precarious blend of speedy melodies, tinny buzzsaw guitar and English football chanting style vocals. Punchy and ear catching in some places, flat and predictable in others. Nonetheless, the more I listen to this the more I like it. (MH)
(Limited Potential Records, PO Box 268586, Chicago, IL 60626)

THE LOST/PAIN TEENS - EP

THE LOST give us a guitar-driven folky cut while the PAIN TEENS grind out an experimental slab which could very well be a twisted children's limerick. Neat. (WG)
(Spank, 8002 Driftwood Dr, Erie, PA 16511)

LOUDSPEAKER - "King/Lucky 13"

"King" is a lurching, droney NYC version of death-rock, of course, with more artier trappings. After about one minute or so of this band's unrelenting monotony, I find myself wishing that people in NYC were happier so I wouldn't have to listen to this.... (HD).
(Lungcast, PO Box 2479, New York, NY 10009)

LOVE AND RESPECT - LP

NEIL YOUNG takes THE FALL on a bad acid trip. This record is eclectic and goes from country twang to garage mire. Some up-tempo guitar work. The music grows on you. Good cover of the 1965 FUGS hit "Couldn't Get High". (BR)
(Penultimate Records, PO Box 12034, Seattle, WA)

MAHO NEITSYT - "Ottaa Paahan" EP

Good mid-tempo punk with grinding guitars and raspy vocals from this Finnish band. 3 songs. (KK)
(Alternative Action Records, PO Box 74, SF-11101 Riihimaki, FINLAND)

MAJORITY OF ONE - "Setting the Pace" LP

Tight songs, good production, heavy guitars, good lyrical content. The LP from this mid-west HC band is definitely good but almost to the standard of what many have come to expect from typical straightedge bands. Not to say that this band is unoriginal or formula but something does not grab and shake me. I'm left wanting more. (MK)
(First Strike Records, UK)

MANLIFTING BANNER - "Myth of Freedom" EP

No frills, in your face Dutch hardcore from former members of PROFOUND. These five songs are hardhitting with an early NY influence. This band has been getting the reputation of being a communist straightedge band. Some communist themes are touched on this record but are done with intelligence. Good stuff. Cool artwork too! (MK)
(Crucial Response Records, Kaisersfeld 98, 4200 Oberhausen, GERMANY)

MARK OF CAIN - "The Unclaimed Prize" LP

A low end heavy post-punk grind that brings BIG BLACK or TAD to mind. Loads of pounding bass and drums along with thick guitar riffs add up to an above average release. Thump and Smash. (WG)
(Dominator Records, PO Box 743, Norwood, Adelaide 5067, AUSTRALIA)

MELVINS - "Tanx" EP

A bootleg of the MELVINS Peel Sessions recordings from 1991. Three cuts which are: "Leech", "Euthanasia", and "Theme". Mediocre sound quality even though it's studio recordings and pretty much what you would expect from this band. (HD)
(Powerfist, no address)

REVIEWS CONTINUED IN ISSUE #100 Pt 2

411

Has released a two song e.p. on Head Hunter records entitled 'SAY IT',

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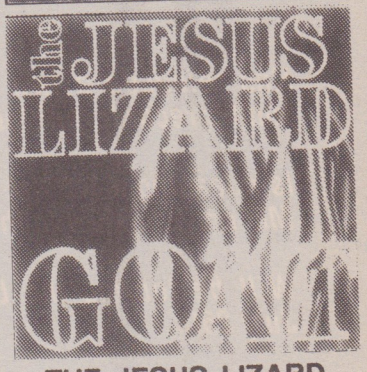

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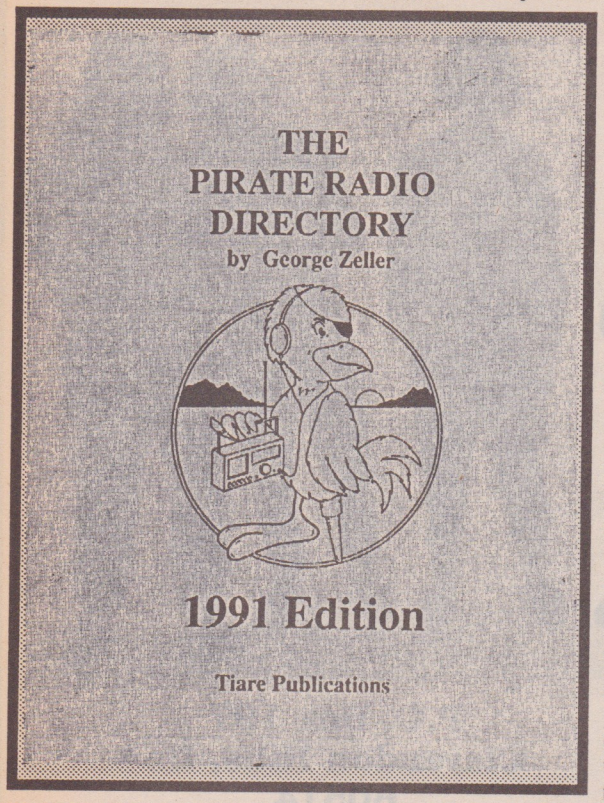
BOOK REVIEWS

Reviewers: (GH) Garry Henkel, (LF) Lisa Furlong, (DJ) Denise Jacobson



George Zeller, *The Pirate Radio Directory, 1991 Edition* (Tiare Publications, WI). Available $8.95 ppd. from Pirate-wear, POB 109, Blue Ridge Summit, PA 17214

My knowledge of pirate radio stations prior to reading the *Directory* was limited to the movie "Pump Up the Volume" and an old classmate who would wave Radio Shack catalogs around, mumbling numbers and words like "RD-627". Not to fear, the *Directory* starts off with the basics for those of us less informed on pirate radio.

The book begins with a segment on the most-used frequencies and times. Not surprisingly, weekends and especially holidays tend to be more active. Also, the *Directory* offers advice on the best and cheapest short-wave receiving equipment needed to pick up pirate stations.

QSL'ing is addressed in the next section of the book. This was something I was formerly totally in the dark about. Briefly, when you hear a pirate radio station, you send in a reception report stating when, where, and how you heard the broadcast. The station responds with a QSL verifying your report. QSL's are, in a sense, the vinyl of the pirate radio world. Some stations issue collector QSL cards, while others, such as Voice of Acid, swerve from the standard format of a card verifying the report, instead issuing a multicolored piece of clear plastic which contains text verifying the report. Avid listeners boast hundreds of QSL's.

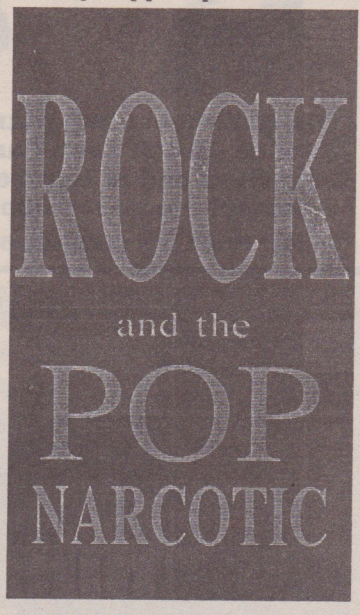
Speaking of sending in reception reports, for obvious reasons the pirate stations don't give out their addresses. Many work through open maildrops, in which the mail is forwarded to the station. The *Directory* lists these addresses, as well as other channels to reach a station through. Also, it outlines what information to include in the report to increase the odds of receiving a QSL response. Yeah, it's a bit more involved than just scribbling, "I heard your station sometime last week, can't remember exactly when . . ."

While this may sound like a lot of time and effort for a hobby, it really isn't, and the rewards are great. Most pirate stations are eager for reports from listeners and reward regular listeners with newsletters and, in several instances, station t-shirts. There are many listener clubs, too, whose addresses can be found through the *Directory* or one of it's listed sources.

Now to the fun part, the actual listings of pirate radio stations heard in North America in 1990. While the author admits that some errors and omissions are inevitable, the list of over 150 stations profiled is very comprehensive. Profiles include times and frequencies where the station has been heard, its format, reliability as a QSL verifier, and address when known. Also, pictures of many stations' QSL's are included, as well as the fate of station broadcasters who were busted by the FCC in the past year.

Reading through the listings was enough to make me want to run out and buy a short-wave receiver. Stations ranged from The Voice of Bob from the Church of the Subgenius, to WYMN, the only pirate radio station run entirely by women, with "testosterone free radio". Other listings included WORK, which deals with worker's issues; Voice of Intoxication, which (obviously) only plays songs related to alcohol or drugs; and the 5 year old KNBS.

In short, *The Pirate Radio Directory* is an indispensable guide for those into listening to pirate radio. It also contains helpful tips, connections, and sources of information for those wanting to start their own pirate stations, as well as being an very interesting and informative read for anyone who wants to learn more about pirate radio. Plus, the profits from the sales go to help support pirate radio. Recommended! (DJ)



Joe Carducci, *Rock and the Pop Narcotic*. 1991, 292 pages (Redoubt press, PO Box 476750, Chicago, IL 60647) $ 13.95

A book like this is long overdue. During the Seventies and the Eighties there were plenty of books dealing with rock in a critical sense written by people like Dave Marsh, Robert Christagau and Jon Landau. These old guards of rock critics were writing about rock and its inherent freedoms but something broke down along the way. These critics became more and more like indentured slaves of the record companies and the corporations that owned them. They also lost sight of just what it was they were writing about, the music itself.

Joe Carducci spent years reading their commentaries and listening to their music. He also spent nine years in the underground/independent business (Systematic Distribution/ SST Records/Thermidor Records) and this is his payback for having to wallow through it all. Here Carducci gets his turn at bat, his chance to define his version of "rock" (as opposed to pop/tin pan alley), to dismiss out-of-touch writers and, in general, think out loud with some ideas on music.

The chapter on rock critics is sometimes brutal. With a vengence Carducci spends over eighty pages laying into the critics and their fallings. He repeats verbatim assorted quotes from the critics, and when taken out of context highlights their pomposiity. The "Stop the Black Flag Violence Now" article in Bam Magazine written by Michelle Schneider (sic) is especially telling. The only critic that manages to survive relatively unscathed is Christagau. Carducci points out that there is a selective discrimination going on when critics all write about the same "mega/hit/pop/star" over and over. At least Christagau, he points out, reviews many artists in his Consumer Guide, albeit short descriptions; with a wide variety of different styles. This type of reviewing is used when Carducci explains the lineage of rock from the early pioneers like Hank Williams, Chuck Berry, Louie Jordan and others as well as listing many

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BOOK REVIEWS

underexposed undergound/independent bands. Music collectors should check out the chapter listing obscure yet talented bands pre-dating punk. There is also an exhaustive narrative on the newer metal bands and the new metal sound, a genre Carducci feels no shame with.

One thing that disminishes Carducci's opinions are the flippant remarks about "limp-wristed" players or someone being a "fag". The fact that he unashamedly embraces what others dismiss in metal is eye-opening and it gives you some reason to reflect on this style - but with this childish sexism his thoughts sound more like four guys in a Camaro outside a 7-11.

Because he spent so much time on the frontlines with SST he has a lot of positive things to say about Black Flag. While you simply cannot deny the power and the changes brought bout the success of the Ramones and the Sex Pistols and later Black Flag, he tends to belabor his point too much. It's true that Black Flag were responsible, through their label (SST) and their tours, for the groundwork of the independent network still in place today, but you can't simply dismiss anything before and since as mere shadows of the band. Black Flag did break up but there still is a thriving network out there.

One of the better chapters, written like a college term paper, is one where Carducci takes a broad swipe at the entertainment business and television's a key factor in people's need for immediate gratification with any stimulus, whether it's music, video games, movies, whatever. We don't want to work hard at actually creating good music and presenting it in alive forum, we'd rather think of gimmicks, plan our video, plot a straight line from the college radio charts into the major label contract.

But for all the good of that piece there are other questionable theories. Like the one where Carducci feels that any and all teenage rebellion has been thwarted by television and to have a real viable counter-culture young people must take drugs to experience an alternative. He feels they don't have to support the system to identify and reject values ot thoughts that are inconsistent.

But here and there I'm just nitpicking. I liked this book, I feel we need more and more books looking at the undergound/alternative scene with a critical and unflinching eye. If I had my way I'd make Carducci get a good editor for his next book as some of the ramblings were wasteful and could've used a red pen here and there. Overall, all this information is worth knowing and worth some thought from any reader. (GH)

Henry Rollins, *BANG!* (2.13.61, PO Box 1910, L.A., CA 90078); Jon Longhi, *Bricks and Anchors* (Manic D Press, Box 410804, S.F., CA 94141)

So have you seen that 3rd Bass video,"Pop Goes The Weasel" that has Hank Rollins as Vanilla Ice talking to a classroom of youngsters about his street credibility? Pretty funny stuff. Yeah, pretty funny stuff from the ubiquitous Mr.Rollins. Christ, lets face it, I admire Henry for the sheer volume of his output, and some of his output is pretty quality stuff. BANG! however, isn't really what I would consider "quality output." Rather, this book (originally published as two separate books) is a remarkable pretentious collection of puffed up macho crap. It isn't the brutality or the lack of subtlety that makes this book so awful; instead, Rollins neglects the insight and evocative quality of his previous pieces in favor of inflated poetry bordering on parody. Now this in and of itself might not be such a bad thing-you know, punk rock writer makes fun of himself-but the collection betrays any irony that might have been implied. From the painting on the front to the painting (ALL IN BOLD UPPER CASES-GET IT, WE'RE AGGRESSIVE) to the content, it all takes itself so fucking seriously. The book is divided into two sections: the first half being "Knife Street" and the second being "1000 Ways to Die." An example selected from "Knife Street" - "HOW DO YOU LIKE THE NEW GOLDEN BOY? MAGIC PARASITE. ON THE CORNER. MADE TO ORDER. SOON TO DIE. SUCKING. SUCKING. SUCKING." I know that Henry is trying to capture the brutality of streetlife, but he sounds like Percy Dovetonsils on steroids. Man, and I could have a field day with "1000 Ways to Die." Essentially, that 1/2 of the book is a collection of 1000 death haikus. As much as Henry tries to shock, this part of the book just inspires laughter. I mean, come on:

"CHILD PARTS
IN THE DUMPSTER
AH!
YOUNG LOVE
EVEN GOD
CANT STOP
BULLETS
HA HA HA"

Now there was #757 and #759 respectively. I enjoy really good brutal writing as much as the next guy, but in BANG!'s case, there is just no substance backing it up. J.G. Ballard can write an entire book chronicling a man's sexual fetish with car crashes and mangled bodies and it works. Rollins' book reads like The Weekly World News against someone like Ballard's The Nation. It's funny to read, but it lacks the conviction and insight of a piece that tackles brutality honestly. Bang! just comes off like a work that tries too hard.

Bricks and Anchors on the other hand, is a fine read from San Francisco writer Jon Longhi. This book comes highly recommended. B & A is a collection of fragmented short stories that captures situations and holds them in a warp zone on paper. Longhi manages to avoid a sense of self consciousness while still telling stories from the perspective of an individual caught in a weird moment. So often, writers who attempt to recreate a scenario come off sounding phony but this collection works and works well at that. Numerous tragic characters float in and out of stories. Some pieces are laced with a sadistic humor and characters to match, like "Father Guido" the "400 pound Mafioso don with no arms or legs "in "Slim Wins." The book has a few rough spots, but considering that it is the first full length collection from Longhi, it is truly amazing. It's only six bucks and it definitely something worth having. (LF)

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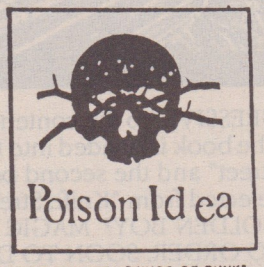

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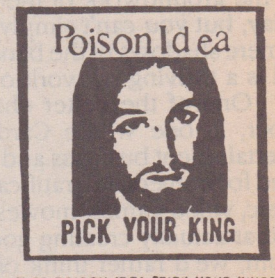

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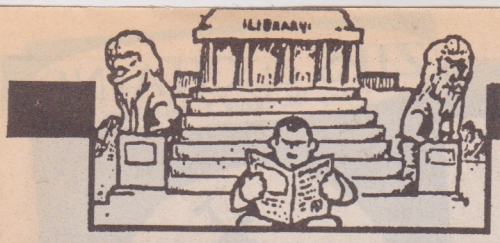

BETWEEN THE LIONS

Reviews by (JX) Jux, (KO) Katy Odell, (JJ) Jules Stout and (KC) Ken Coffelt

When sending in a zine for review, please include a postpaid price and a complete mailing address.

In this issue, we've started our new zine review policy which involves reviewing the better zines that we get each month. The zines that get listed (More Zines section) are ones that we feel are worth mentioning and supporting but due to the lack of space we are unable to review. Only zines that get reviewed will receive trade copies of MRR.

MOSHABLE #9 / $4.00 ppd
8 x 11 1/2 - offset - 32 pgs.
Another hi-budj European zine. Glossy cover, all computer layouts and perfekt halftones. Very profesh. Band stuff includes Kitty Litter Brand Cat Box Filler, Poison Idea, Israelvis, The Accused, Helmet, Boghandle, Hole, Afghan Whigs, Big Chief, Tad, Mind Funk and the Pain Teens. Lotsa reviews and a couple columns. There are a lottla informative words here. Standard European zine! (JJ)
Lars Krogh / Stolpedalsvej 61 / Vaer. 13 / 9000 Alborg / Denmark

MILK IS MURDER #2 / 3 stamps
8 1/2 x 5 1/2 - copied - 36 pgs.
Ultra-rich zine! One very neeto guy's opinions on topics from veganism, gossip, spotted owls and loggers. All in his personal scrawl. I think anyone interested in veganism or the environment should get this. Curtis, you rule! By all means don't pass this up! Eat and fuck! (JJ)
c/o C. Pitts / POB 1504 / Olympia, WA 98507

ZETETIC #6/ $2 ppd.
8 1/2 x 5 1/2 - copied - 24 pgs.
Very emotional zine. Band stuff: Brent's TV, Coffin Break, Green Day (fold out), Seaweed, Superchunk, Nation of Ulysses. Anti-sexist, anti-racist, pro-vegetarian! Really great zine! (JJ)
POB 1457 Station 'A' / Vancouver B.C. / Canada

WORKING GIRL #1 / $1.00 ppd.
7 x 8 1/2 - copied - 20 pgs.
This zine covers a topic I like to read about simply because I'm so naive in this area, the sex industry. It's very informative to the entirely uninformed reader, but I suppose to those people actually working in the sex show industry, it could be old news. I think everyone, male or female, should read this just to open their minds a bit. It's a great beginners look at the topic. If you start now, you can grow with the zine. I think this zine has great possiblities for future issues! My only complaint is it's a little too personal over all. The whole zine takes a very hetero attitude, simply because that's Katy's personal preference, but I think there could be lots of interesting opinions from other people. Good luck Katy. (JJ)
POB 11981 / Berkeley, CA 94701

ANIBUS #4 / $1.00+ 4 stamps
7 x 8 1/2 - copied - 50 pgs.
Great hand written zine. Tons of comix and drawings. Strange stuff about medieval and Egyptian times & medicine! Lotsa anti-racist, anti-Nazi stuff! Great price for quality & quantity of this zine! Get it! (JJ)
POB 1253 / Placentia, CA 92670

FRONTSIDE #7 / $2.00 ppd.
8 1/2 x 7 - copied - 30 pgs.
Rad skatestraight zine. It's all computerized, but it's still pretty cool. Outspoken pinup, Headfirst (not straight edge) & Statue band stuff. Lotsa computer photos + very aesthetically pleasing zine, to those who are into the skate sober thang! (JJ)
2214 Lake Forest / San Bernadino, CA 92407

REPTIL ZINE # 2 / $ 6.00 ppd
8 1/2 x 11 - printed - 34 pgs. - Spanish
Really professional zine, this one is, with glossy cover and clean layouts. Features include: reviews, interviews (Bad Religion), and though I couldn't read a word of it, I thought pretty well of it. (KC)
Apdo. 38395 / 08080 Barcelona / Spain

UNDERCOVER #2 / $2.00 ppd.
8 1/2 x 11 - copied - 40 pgs.
Straight edge fanzine. I-views with Awake, Implement, Roaction, Forced Down, Unauthorized, and Forthright. Hi-lite for me wuz the photos of the great graffiti pieces! Sum fotos & comix. Pretty Standard Straight Edge stuff. (JJ)
POB 17323 / Encino, CA 91416-7323

KELOID No. 1 / Three Stamps
8 1/2 x 11 - copied - 12 pgs.
In his opening statement, Adam puts forth a very negative attitude (in my opinion). I think he should be proud of his zine. Not to sound like a brainwasher, but this is a great release for your emotional and political beliefs. Some neat poems, stuff about war, and a letter from Jesse Helms to my savior, Jerry Farwell. This is a very well done zine. I think everybody should be as creatively bold and talented as Adam. Best of luck for future issues. (JJ)
9331 Raintree Rd. / Burke, VA 22015

POINT OF INTEREST #3 / $1.75 ppd
8 1/2 x 11 - copied - 24 pgs.
Cringer interview about the war protests, Filth shit on Filth, and bandstuff about Reason for Hate. Political Graphic comik things. Lotsa record/ zine reviews. Lotsa werds werth reading. 100% computer. Interesting. But what the hell obligation do you think MRR has to people? We can't do everything. Do you own stock in MRR or sumthing? I don't get it!?! (JJ)
POB 19416 / Seattle, WA 98109

CRUNCHFACE #? / $2.00 ppd
8 1/2 x 11 - copied - 30 pgs.
Interviews with Slapshot, Jeff of Counterpunch, and Bizarre New Sport. Record and Show reviews. Lotsa opinions. Just another zine. Jules duz not support this zine and she won't ask anybody else to support anything displaying a full page ad for the Hard Line Conference. Crunchface expresses itself, so I'm expressing myself. (JJ)
392 Conmore Ct. / Akron , OH 44311

THE RAVEN #10 / $1.25 ppd
8 1/2 x 11 - copied - 22 pgs.
Interviews with the Painteens, Offspring, and Reverb Motherfuckers. Also a couple collages, prose and a short story. The back cover turned me off. It's a zine.
Jason / 815 Main St. / Scheatz, TX 78154

CREWCUTT #2 / $3.00 ppd
8 1/2 x 11 - copied - 56 pgs.
Short interviews with Iceburn, As it Stands, Majority of One, Snapcase, Biohazard, and Sticks and Stones. Lotsa record reviews.
c/o Kevin Zarbo / 621 Minnnesota Ave. / Buffalo, NY 14215

STARK REALITY #6 / two stamps
8 1/2 x 11 - copied - 8 pgs.
Rad foto ish. Don't pass up this punk rock extravaganza. All hand written! Reviews and Rantings.
Much Kool! (JJ)
c/o Zak / 1206 Monroe Ave. / So. Milw. WI 53172

STORM WARNING #19 / $1 + postage
5 1/2 x 8 1/2 - copied - 32 pgs.
This zine is apparently put out by ex-Vietnam veterans who have seen US war shit from the inside and have set out to form a resistence to US aggression. This one is interesting because it's in the underground and it offers a perspective from people who probably grew up with American spirit - and now know better, and second, its great seeing older people questioning the same things as younger punks. This issue has stuff on the Kurds, racism, GI resistence, book reviews and the government. And all from a different perspective. (JX)
VVAW AI / 4710 University Way NE, Suite 1612, Seatle, WA 98105

CRUCIFIED # 1 1/2 / $1.00 ppd
8 1/2 x 11 - printed - 24 pgs.
This is a very attractive and well-produced magazine. Though the features are the basic interviews, reviews, editorials, it's all well-done and pretty intelligent. I have to recommend this for the dollar; it's good. (KC)
156 E. Pulask Rd. Apt 22B / Huntington St., NY 11746

SKULLSESSION #21 / $1 ppd.
8 1/2 x 11 - copied - 34 pgs.
Interviews with Point Blank, Hazy Hill, Hardcore 918V, Threnody, Drunkin Anger and Emerald Reign. The interviews are kinda short, but that's good. It's also got some nifty letters, zine reviews and comics.(JX)
Brad Mitchell/ 3187 Keyes Court / Mississauga, Ontario L5N 2Z7 / Canada

GOD'S OWN MUSIC #2 / $1.00 +2 I.R.C.s ppd
8 1/2" x 11" - copied - 40 pgs
Very punk rock, lots of correct politics. Editorials expressing discontent with the Gulf War, and a ton of interviews...Necracedia, Celibate Commandoes, Kultural Kompost, Vomit, some man not named Harry Butler and some punk tattoos. All in all, pretty cool. (KO)
PO Box 68 / Edwardstown 5039 SA / Australia

TASTE OF LATEX #5 / $4.00 ppd
8 1/2" x 11" - printed - 40 pgs
This is the perfect thing to read on the subway during crowded rush hours. I did it and almost got to punch somebody. The Baskin and Robbins of smut, TOL has every flavor but vanilla. Great erotic photography, funny autistic escapades by my hero Danielle Willis. Safe fisting for the vagina, an interview with Robert Chesley, a guide to Bay Area body modifiers, erotic fiction sure to give Mykle Board a hard-on, and BEST OF ALL - Lilly gives us an editorial assuring us that it's perfectly OK to fantasize about fisting Bruce Springsteen. Even if you're a hetero with a penchant for the missionary position, you can learn a lot from this zine. (KO)
PO Box 460122 / San Francisco, CA 94146

TWISTED IMAGE #31 / $1.00 ppd
8 1/2" x 11" - copied - 10 pgs
It's gonna be real hard for me to review this, 'cause I'm so "pea-brained", but I'll try. Lengthier than usual, this issue is comprised mainly of a correspondance between Ace Backwards and R. Crumb debating the possible myths surroundeing the Holocaust during WWII. There has been a lot of controversy in the media lateley about what some people think has been exaggeration and outright lies concerning what really went on in the concentration camps, and Ace has been championing the less popular side. He's fucking with a lot of sacred cows, and will definitely get some heat for this. But hey, he's no racist! I know for a fact that some of his best friends are Jewish...(KO)
1630 University Ave, 26 / Berkeley, CA 94701

POINT BLANK #4 / three stamps (90¢)
5 1/2" x 8 1/2" - copied - 24 pgs
I'm glad to see this again. Krust-kore from the heartland. Still seething about the war, and letting us have it on Earth Day, and interviewing such great bands as Sins of The Flesh, Disrupt, Destroy and Mindrot. (Also an interview with Paul Weinman, the "White Boy" poet.) Point Blank has that sloppy punk look that all of MRR's computers could never hope to emulate.(KO)
PO Box 114 / Mt. Orab, OH 45154

EXCURSION #4 / $1.00 ppd
8 1/2" x 11" - copied - 20 pgs
In spite of all the photos of healthy young men in sweatshirts, there really isn't that much of a S.E. influence apparent here. There is a lot of humor, and oppinion editorials that won't offend even the most politically correct little scenester...an interview with Slap of Reality give a brief genuflect to straight edge, as do the record reviews, but over all, I'd say that this was the work of creative and competent minds This also contains that Vital Music flexi sampler(Reverb Motherfuckers, Youth Gone Mad, Rats of Unusual Size, Pig Pen,Fly Ashtray, Workdogs, Sea Monkeys, The Seltzers) for those of you who eschew Flipside.(KO)
c/o Dave Larson / PO Box 3103 / Bellingham,WA 98225

TORN SCROTUM #6 / $3.00 ppd.
8 1/2 x 11 - printed - 28 pgs.
This zine, here, focuses on info, opinions, art, and poetry. Not-so-run-of-the-mill, it spends a lot of space, however, on (sac)religious stuff. These articles are interesting, and the basic quality varies, but still,...it's pretty good. (KC)
POB 1523 Bonaventure / Montreal, Quebec / H5A 1H6 / Canada

FANZINE REVIEWS

HAPPY-PIG #3 / $1.75 ppd
51/2" x 41/2" - copied - 32pgs
Comics by Mark Fischer of Primary Concern (now defunct) fame. Mark is a great aritist, but I can't really review it from a comic/art viewpoint because I'm not. If you're a fan of underground comics, you should dig this, it's good shit. And this is probably the lamest review I have ever written. (KO)
PO Box 738 / St. Charles, MO 63302 - 0738

SECOND THOUGHTS #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
What a great surprise! It's another sex zine and for a first issue it's rippin. This Minneapolis zine has editorials ala Homocore style, stories that rival JDs, a sex survey, comics and pointers on testicle breathing. Pretty much oriented towards the the Homozine crowd, but everyone can/should check it out.(JX)
54 South 9th Street / Suite #132 / Minneapolis, MN 55402

HUESSO DURO # 9 / 200 ptas (cover)?
8 1/2 x 11 - printed - 20 pgs. - Spanish
Though it's printed well, the graphic production seems kinda shoddy. Lotsa bands, though it seems mostly metal. Also, big time reviews. I don't read Spanish either, so what can I say? Nothing. (Nada). (KC)
Apdo. 637 / 17080 Girona / Spain

WANNA COMMUNICATE? #1 / $1.75 ppd
8 1/2" x 11" - copied - 32 pgs
Hard core theologians take note! OK, that's not fair- the editor has an aritcle about his belief in Gawd, but this zine is really a good, basic punk thing. Interviews with Meril, American Standard, Jawbox, and Sleeper. Record reviews, fun graphics. The zine comes with a tape that my secretary, Trish, seems to have misplaced. (KO)
c/o Tom Corran / 97 Zabriskie St. / Jersey City, NJ 07307

MIASMA #1 / $2.50 ppd
8 1/2" x 11" - copied - 40 pgs
I like this, they've got attitude. Interviews with Reverb Motherfuckers, Bevis Frond, Dickies, a really neat biography of serial killer C.E. Cole, and reviews of Godzilla films. I know there's something twisted here when I lood at the glorious pictures of shark attack victims. Wish they were full color. (KO)
Springa / 28 Storey's Way / Cambridge, CB3 ODT / England

TUNGA TUNGA #6 / $2.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
A new issue of TT with a twist on the interview thing: Interviews with zine editors. Featuring this rags' Tim Yo, Martin Spouse, Kent McClard of No Answers, Jack N Joel Hippycore, and Dan O' Mahony. The interviews are good and not too long, and it's nice to see the print side of punk getting air play. Louanne also includes an op peice on staying alternative after high school. And if nothing else you should get this issue cause its got a great pin-up of Martin Sprouse. (JX)
3329 Lonefeather Cres. / Missisauga, Ontario / L4Y 3G6 / Canada

LOOKOUT #35 / $1 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
For all punks out there who think of the East Bay as Punk Rock Mecca, well Lookout is probably why. And for the latest E Bay gossip, I mean scene report, get it here while its hot, and impress all your punk pals before they too learn the latest show biz about Blatz, Cometbus and Green Day. And then you can flip it over and read nifty things about redwoods, Eureka, books, the Mid-East, religion, trains versus cars, and economics - Larry style. And plenty of letters sent in to the Lookout headquarters. I don't know, Larry might have a struggling record label but his writing sure makes up for it. (JX)
P O Box 11374 / Berkeley CA 94701

ZIPS AND CHAINS #7 / $3.00 ppd
8 1/2" x 5 1/2" - copied - 40 pgs
If I weren't so ethno-centric, and I cared about what went on elsewhere in the world, this may be one of my favorite zines. Well layed out and graphically appealing, ZAC has the punk feel to it that old timers in the scene reminisce about nostalgically. Interviews with Samiam, Rumplstinskin, No Fraud, Society Gone Madd, Witches, Blyth Power, Ex-cess, and an honest-to-god recent interview with the Ramones.(who?). Zine and Record reviews...(KO)
Dario Adamic / Via Arrigo Boito 78-D / 00052 Valcanneto (Cerveteri) / Italy

EARQUAKE #18 / $1.00 ppd
8 1/2 x 5 1/2 - printed - 20 pgs.
Inside: coverage of underground scene, lots of reviews: records, zines, tapes, interviews...so tells the cover letter. And I'll have to take its word for it, seeing as how it's all in French. Unless French is your forte, then you'll just have to look at the minimal layouts like myself. Sorry. (KC)
Le Menil / 88160 Le Thillot / France

SATAN ON A STICK #? / $1.75 ppd
8" x 7" - printed - 30 pgs
This feels as good as it looks and reads as good as it feels. I knew as soon as I saw it that there would be a picture of Bob in here somewhere and I was right. But even better, there's an interview with Satan that I happen to take very seriously. There are some reviews that don't follow the same boring MRR formula, as well as some brief editorials. Cool poetry, graphics and an interview with some guy who has a vendetta against his lawn fill out the bulk of the zine. (KO)
PO Box 6387 / Annapolis, MD 21401 - 1387

COMETBUS #26 / $1.00 ppd
5 1/2 " x 8" - copied - 36pgs
I have heard many wonderful things about this zine and now that I've finally seen it for myself I AM THRILLED! I will not attempt to describe everything that is packed into this nifty little tome, just assure you that you need this in your life. I mean, who else cares enough about you to advise you not to eat blue food or drink Moxie? We need more of this very same compassion in our scene. (There are no interviews with straight-edge bands...oh happy day!) (KO)
PO Box 4726 / Berkeley, CA 94704

EAT YOUR SKIN #1 / $2.50 ppd.
8 1/2 x 11 - printed - 52 pgs.
Glossy, well-printed, and Texas through and through. This zines's layouts are off to a good start. This covers the basics (reviews, int's), and it is pretty basic. The interviews are short and quippy, so that's a little dry. Vital Music flexi inside, too. (KC)
Box 690903 / San Antonio, TX 78269-0903

STARING PROBLEM #2 / $2.00 ppd.
8 1/2 x 5 1/2 - copied - 48 pgs.
Here's a really good, basic punk zine for ya. The interviews (Bad Religion & GG Allin) are both good and relatively interesting. The reviews are also above average (whatever that means). The layouts are too basic, though. Still, my thumbs are up for this. (KC)
115 Testa Dr. #304 / Naperville, IL 60540

TWISTWORTHY #3 / $1.00 ppd.
8 1/2 x 5 1/2 - copied - 36 pgs.
Nice layouts for a small zine with your pretty typical features: (you ought to know them by now). Well, this gets to be pretty decent. Cool curious George graphics. Nice.(KC)
4030 Cypressdale Dr. / Spring, TX 77388

ROCKHARD! #12 / $4.00 ppd
81/2" x 11" - printed - 28 pgs - French
Slick indie-music zine with interviews with French rock bands. L.H.O., Stukas, Dirteez, Pistoleros, The Arhoolies, Soucoupes Violents, Mister Moonlight, Les Wampas, Warum Joe, Slow Slushy Boys. There are a lot of reviews of records from all over the world. There are no pictures of bald, healthy young men in sweatshits. (KO)
B.P. 94 / 63404 Chamalieres Cedix / France

BACTERIA OF DECAY #9 / $1.50 ppd
8 1/2" x 5 1/2 - copied - 32 pgs
Somebody forgot to tell this kid that punk is dead. Sloppy, opinionated, and somewhat illegible, BOD has editorials and a column by Mike Bullshit, record and show reviews. They can't be too damn punk because they gave the Blatz/Filth split a bad review. Serious sacrilidge. (KO)
63 Lennox Ave/ Buffalo, NY 14226

MAMORRO #11 / $2.00 ppd
5 1/2" x 8" - copied - 40 pgs - Spanish
Somewhere Martin has gotten the fucked-up idea that I know Spanish. I don't, so all I can tell you is that this zine looks great, and has a lot of material including lots of reviews, interviews with Tian-Anmen, Babes in Toyland, La Casa Usher, Draps Bruts, Ultra 5, And some other stuff that appears to be scene reports and editorials. (KO)
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HEY PSYCHO- AND ROCKABILLYS! I have lots of very rare British and European psycho records to trade, like Meteors, Batmobile, etc. I'm looking for people who would like to trade or sell me American pressings of Stray Cats vinyl. Contact me and I'm sure we can make a deal! Please write to: Anna Takac, Hohenstaufenstr. 37, 1000 Berlin 30, W. Germany.

MAIL-BID AUCTION. Large private collection of 280 titles, containing mostly early UK and US hardcore rarities for sale. Includes The Fix, early Dischord EPs, Disorder, Discharge, Chaos UK EPs, DYS 'Brotherhood', DOA 'Triumph', Husker Du 'Free Land', Unsafe, Swe, Fin, Ita, Brd. Please order soon as possible and send a SASE with an international reply coupon for auction list to: Jan Jutila/ P.B: v 14/ 756 49 Uppsala/ Sweden.

VINYL FOR SALE: A.O.D.- "BB-Q", DK's "California" 7", Rapeman -"Inky's Butt", Culturecide "Tacky Souveniers" (sealed), Dri "Dirty Rotten " LP . For a complete list, send a self addressed stamped envelope to: Unique Records, PO Box 4200, Corpus Christie, TX, 78469-0607. I am looking for these in NM- mint condition: God Bullies 1st 7", God Bulies recs; Jesus Lizard chrome/7vs8, brown vinyl.

IN THE 1980's they had Michael Jackson, Nancy Reagan and MTV. We had Minor Threat, Lydia Lunch, and Psychotick T-shirts. Still weird, crazy and basically good for nothing. 100% cotton sure to rot the Psycho teeth. Send a SASE to receive Pic catalog to: Psychotik, PO Box 18205, Seattle, WA 98118-0205. Also thanx to all U MRR readers whom responded.

HEADCHEESE T-SHIRTS!! Radical designs and colors. Needle Teeth, Magician's Nightmare and more. For color flyer and ordering info. send S.A.S.E., $1.00 (U.S.), or 3 I.R.C.'s to Headcheese, PO Box 21207, Denver, CO 802221, USA (Artist inquires welcome).

SELLING MY record, tape and T-shirt collection, records from the 60's, 70's, 80's. All kinds of music from folk to punk, please send your want lists: Bob Farrington, 7 Florence Drive, Clark, N.J. 07066. (201)-388-1932.

CHECKING OUT the Straight Edge scene in Reno/Carson City etc. (if there is one). I'm 17, male, sing in a band called Onward (demos $3), and are going to live in Carson City for 1 year. Faves: Inside Out, Verbal Assault, 4 Walls, Judge, etc, etc. I leave Norway in August. Write me: Torgny Amdam c/o Mr. & Mrs. Haberman, 3537 Vista Grande Blvd, Carson City, NV 89705

OXIGEN SCAVENGER : Get the first issue of limited edition book. Includes 10 original photographs not xerox. Send $7 postage paid (cash only) to: Room 101 Publications, 750 La Playa, Suite 855, San Francisco, CA 94121

SALE/TRADE: 7" - Absolution, GB, Side By Side, NFAA, Chain Of Strenght, Slipnot, Reason To Believe, Hardstance, Wide Awake, Turning Point, Walk Proud, Brotherhood, Crucial Youth, Release, Immoral Discipline, Payback, Chop Chop, Positive Approach, Profound, Sobering Consequences, Jawbreaker, Inside Out, Olivelawn, More. Want 7" - Urban Waste, Motorconflict, More. Ralph, 15 bay 17th St, Brooklyn, NY 11214

HUMOR/SATIRE- seeking submissions of all types for a new, high quality, pffset magazine. Send copies (no originals) to Paul Schrank, 2856 N Bartlett Ave #17, Milwaukee, WI 53211, (414)332-9431. Rude, crude, and/or unfunny welcome.

BOOTLEGGERS! If you can spare one copy of your product to get reviewed in MRR, I'm sure you can spare another one to get reviewed in my zine that will feature only bootlegs! I'm willing to pay postage or individual items not bulk material! Send records to Sinclair, 4739 University Way, N.E. #1410, Seattle, WA 98105

BOOTLEGS! I need vinyl and written contributions to put out my zine on bootlegs! I need info on sources (broadcast, outtakes, audience recording), labels, etc. Sound questionable? Write, send stuff to: Sinclair, 4739 University way, N.E. #1410, Seattle, WA 98105

MY COLLECTION has been decimated and I need copies of everything that has fallen from Jello Biafra's mouth onto paper (printed word only, no spitwads please!) Also interested in corresponding with anyone politically/socially conscious from anywhere there is an actual scene. Ophelia II, PO Box 2521, Charleston, WV 25301. 9998

COLLECTORS: We are accepting bids on the first, last, or any other interesting #'s of our album Earth Army - "Stravinsky Rides Again!" numbered pre-release edition of 300. Send bids, however, small, to: Earth Music, P.O. Box 3399, Humble, TX 77347.

OI! OI! REVENGE THE ZINE is out, articles on Racism, Sexism, Homophobia, etc. There's loads more interviews, art and humor so send your 35p + S.A.E./$2 post paid to: P.O. Box 253, Oakengates, Telford, Shropshire, TF2 6UH, England, U.K.

GOOD AND COLORED DRAWINGS WANTED! Do you want to draw the picture of our 7" EP and tape-compilation? Send some demo drawings to: Revolution, Bergstr. 15, 8740 Bad Neustadt, Germany. (Good pay for the chosen picture).

ATTENTION!!! New tape coming soon. Looking for melodic HC/Grunge/Crossover/ Underground-Music! If you are interested send info and tapes to: Revolution Rec! Bergstr. 15, 8740 Bad Neustadt, Germany. (World wide trading).

X DRUG FREE YOUTH X T's from Common Ground Productions. 100% cotton, XL only in: black, navy, red, purple. $10 ppd., cash or M.O. to Adam Marks, 4169 Oceana, Waterford, Michigan, 48328. Peace bros. . .

MALE, 22 from L.A. wants to hear from everybody into anything Gothic, mysterious + dark: Christian Death, Cateraul, 45 Grave, Kommunity FK, Celebrity Skin, Bauhaus, Doggy Style, Johnny Thunders, Sisters of Mercy, Lords of the New Church, anything Gothic or unusual. Will answer all. David Ramstad, 42 W. Mohawk St., Oswego, NY 13126.

SALE: Green River - "Come On Down" (still sealed colored vinyl) $22, Mudhoney - "Gift" 7" (purple) $18, Rollins - "Earache" 7" $18, John Berenzy Group - "Vice Verses" 7" $25 (on Killed by Death #3, Killer '78 punk MC5-ish). Chris S., 223 E. 35 Apt. 4ER, NY, NY 10016.

OK LOUISVILLE, no more Nice Scrotum, the journal of hate is going to kick your asses with both feet! Due by mid-August with Poison Idea, Rollins, more. $2 to: Jason, 414 Northview Dr, Shep., KY 40165. Punk lives on!

BANDS! Let me play your music! College DJ needs your tape for weekly college alternative radio show. Send it - I'll play it! Send tunes and brief bio to: WUMA/A. Perry, 719 Washington St., Suite 169, Newtonville, MA 02160.

SELL/TRADE: Current 9.3 "The Red Face of God, The Breath and Pain of God" limited to 666, Coil "Window Pain" picture disk limited to 1500, Sisters of Mercy "Temple of Love" 7", and others. Best offer taken. Also looking for a boot of the Sisters' last show at the Ritz. Have things to trade in return. Anyone interested write or call: Dave Clouser, 450 Church Lane Rd., Reading, PA 19606, U.S.A. (215)370-2811.

FANZINE REQUIRES artist for comic strip about a government invented hardcore band formed to overthrow the underground. Humorous and serious. Also need individuals and bands for interviews/articles and compilations. All welcome including tape traders. Your list for mine. Please write Paul, 23 Sherford Close, Wareham, Dorset, BH20 4JL, England, U.K. 3PF No.1 50p + S.A.E. or $2.

TRADE: Headless - flexi, Anti Septic - 1st/last 7", Confuse - all, C. Cocks - all, Shuffle - Violence of Oi 7" and more! Your list gets mine. Kazuyoshi Kanai, 734-1, Koubetto, Annaka, Gunma, 379-01, Japan.

20 Y/O submissive/shaved B.Wf into S/M, B/D, piercing, tattoos, leather, C93, Death in June, Sleep Chamber, Coil, Diamanda, Russian lit., Existentialism, Maldoror, Artaud. Seeking similar for correspondence/visit in Summer '92. Write: Lilith, 711 W. Belmont #505, Chicago, IL 60657.

RECORD LABELS: I have my own zine called "Intensity." The fifth issue is due out soon, but I need your help. I made a promise to review everything I get in the mail, so send me your vinyl goodies now. Two stamps guarantees a reply plus a copy of the review. John Book, 2502 W. Opal St., Pasco, WA 99301-3352.

MISFITS/SUBPOP SALE: All original- Haloween, Evil Live, Night of the Living Dead, Horror Business, Marilyn, Walk Among Us: all 7"s. Sam Hain-Infinitum & Unholy Passion on red, 3 Undead 7" signed by Bobby Steele. DOA w/Biscuits. Call for prices & a list of SubPop & Zero Boys single. Lori or Jay (317)272-0804.

RARE AS HELL! Only 200 pressed in the second pressing of Sockeye's "coprophagia" 7" on peach color vinyl. Also, only about 200 of the Volkswhale "Borschta" 7" left. And finally, Volkswhale/Titwrench split 7" too! $3 each or 2 for $5. Dave/ PO Box 2143/ Stow, OH 44224. PS-can anyone tape me Nomeansno "Mama" LP or their early 7"s? I'll pay for tape & postage.

20 YEAR OLD PUNK into Black Flag, Swans, Christian Death, GG, 45 Grave, Ministry & God seeks others into truth who realize it's all over & don't know what to do. Write! Trade tapes, art prints, ideas. Dave McCloskey/ 14 Rundel Pk #2/ Rochester, NY 14607.

18 YEAR OLD FEMALE looking for correspondence with anyone 16-23 who is open-minded and interesting. I love all alternative/ hardcore music, singing, traveling, writing, and doing weird things! Cure my boredom! Also, please, those from England, write. I'll be there next summer and would like to gain some contacts. Write: Heather, 2310 Kennwynn Rd, Wilmington, DE 19810.

ATTENTION MISFITS FANS: I would like to start a Misfits fan club. It would have a periodical news letter and some other things. I need ideas of what you would like to appear in the letter and any other things you would like to see. If you would like to join, send in your name, address, phone # and any questions or ideas to: Cory Jensen, 9605 99th Ave N maple Grove, MN 55369-3818.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

WHERE IS THE L.A. PUNK SCENE? Cori Parrish, 2847 Santa Rosa, Altadena, CA 91001, (818)794-2422.

WANTED: most Amphetamine Reptile singles from Scale 2-18. I'll trade or pay reasonable amount. I have 7": Unholy Swill test, Action Swingers, Bastards, Unsane (Treehouse), PHC/ Infest 8", Melvins 8", Dwarves, BEnch, Corrupted Morals, lots of Am Rep colored vinyl, Seraphic Decay 7" and lots of hard to find grindcore. Russ, 9890 Tamarack, Brecksville, OH 44141

VEIN PUMPING hardcore records, Remorse "Free Money" 7" 100 copies. $3 USA, $4 Can/ Europe, $5 Australia. Gold vinyl add 50¢. Vague Perception/Polished Passion LP 25 rare copies $8 all ppd. 935 Pontiac Ave, apt 65, Cranston, RI 02920

SOMEBODY ONCE SAID Long Island suck. maybe so. But maybe Oi Polloi and Chaos UK don't thrill you either. So if your BVD's start stamin' at the sound of Front 242, KMFDM, PIL, Cabaret Voltaire, Front Line Assembly and Mad magazine, then you should write to Ed, P.O. Box 1162, Melville, NY 11747

WHAT KIND OF WORLD is this? Issue #1 out now. It's $1.25 ppd or 4 - 29¢ stamps or trade. I need contributions for #2 also. Thanks to Bob Hayhurst, Jen Eyre and Nomadic Ken. Andy, PO Box 708, Littleton, MA 01460-2708

SELLING LIVE copies of Depeche Mode concert in Pittsburgh from 6/90. Also a set of live photos. Tape $10, photos $12. Send self addressed stamped envelope to: Lo Enterprises, 116 Birchknoll Rd., Wilmington, Delaware 19810, USA

CRASS RECORDS RARITIES wanted!!- Will buy. Dirt 7", The Mob 7", Anthrax 7", The Snipers 7", Cravats 7", Bullshit Detectors V/A LP's Two and Three, Dirt 12", Poison Girls "Hex" 12'. Send lists with prices and phone numbers if possible. Mike Aragon, 11315 SW 66th, Portland, OR 97223, USA

MORTARHATE RECORDS wanted!! Conflict "Serenade Is Dead" 7", Conflict/Flux "Anti Apartheid" 7", Icons Of Filth 7', Liberty 7" , AYS 7", Lost Cherries, Hagar The Womb, Exit-Stance. Will buy, sends lists with prices. Mike Aragon ,11315 SW 66th, Portland, OR 97223, USA

BRISTOL, ENGLAND - I'll be a grad student there this fall & want to meet the Punk/Ska/ Jazz scene! Into Crass, Toasters, Circle Jerks, Bad Brains, Toy Dolls, Cramps, Fugazi, Standells, VU, Byrds, Coltrane & BDP, i.e. anything not riding the crappy main-train. Please fly me a note this summer: Laura, 3924 Suffolk Pl, Charlotte, NC 28211, USA

SET SALE 45 list. 120 Punk and Hardcore singles from '77 -'90 for sale. Send SASE for a list. Dischord, SubPop, Toy Dolls, Damned, etc. Trades considered. Bert Q. 1843 Irving st, N.W. Washington DC, 20012 P.S. UK & US New Wave/Post Punk list also available for another stamp.

ANYONE INTRIGUED by Joel-Peter Witkin? I love contemporary art! Also Haring, Mapplethorpe, Ruscha, Kostabi just to name a few. Musically my interests vary: L7, Fugazi, Conflict, Ned's Atomic Dustbin, EMF, Deee Lite. I'm a huge fan of Sandra Bernhard and a great admirer of Mama Angelou. I'm a 20 year old photography student, if you have an open mind write to: D. Sameshima, 8401 S. Mariposa Ave, Gardena, CA 90248

SALE / TRADE. I have extra copies of these records so give me a write. Alone In A Crowd 1st press 7", Counterpunch (Within Reach) hand #rd 7", Dog Pound (anything & everything) hand #rd 7", Edgewise (silent rage) 7", Haywire/Left Insane split 7", I/Pittbull split yellow flexi, Last Rights Taang! #2 7", Minor Threat (live at Buff Hall) 7", Negative Approach (Tied Down) colored vinyl boot 7", Reason To Believe (the Next Door) colored vinyl 7", Reflex From Pain (Checkered Future) flexi, Rollins Band live 7". FH, 900 Azalea St., Oxnard, CA 93030, USA.

GABBA GABBA HEY! I'm looking for a copy of the Ramones "Sub-Pop" boot 7" (see MRR #97). Also looking for tapes of cool radio shows. Write to: Jim, 714 South Andre #7, Saginaw, MI 48602.

FOR TRADE: Confuse "Contempt", Big Boys "Frat Cars"(orig.), AOD "BBQ"(orig.), Angry Samoans "Queer Pills", Unity (blue), Kyojinbyo 7", Neos "Hassibah", Macrofarge split flexi, Crucifix "1984" 7", YOT "Break"(Wishing Well), Outo/SOB 7", "Eye of Thrashguerilla", "Game of Death", "Make War not Love", Misfits "Earth AD"(W.Ger orig), "Asia VA2" flexi, Genoa "Wonderful Life" LP (Jap), 100's more. See WSD Wants below. (Also: Gauze new CD)

WANTED: (WSD) Zovo "Final Agony", Comes "Power Is", Stalin "Trash" & "Nothing", Gauze "Fuckheads", LSD flexi, Gudon flexi, Gastunk "Devil", Roserose "Skateboy", Deep Wound, Minor Threat 7"s, Teen Idles, Neos "End All", AO "Your Mother", Gas (Jap) flexi's, DYS "Brotherhood", SSD "Get It Away", Germs "Lexicon", Asbestos LP, & loads of Japan & Dutch HC. WSD, 122 Gillett, Painesville, OH 44077-2934, USA. Rip off-Fuck off.

WHAT I WANT: Soulside, Swiz, Shades Apart, Egghunt, Inside Out, Beyond, 7 Seconds XL T-shirts, Fugazi bootleg records from last MRR. What I have: Cash, of course, and enough Sneak Attack VA fanzines to make any edge kid happy. Interested? Write to JJ at: 4 Cromwell Ct., Newport News, VA 23606, with your offers, deals, etc.

SE VEGAN 19 YR. OLD GIRL. I will be studying at the Universitat Wien from Sept. '91 through July '92. I would like to meet with people holding similar interests. Correspond ASAP to: Dida Brummel, 17B Kingery Quarter, Hinsdale, IL 60521, USA.

NEWSPAPER HYSTERIA #2 is now hot out of the copier. If you like clipping zines this one's for you. A little editorial. Your contributions will go to make it better. All dead presidents are welcome to help our paper and/or band. For issue #2 send $2 plus 2 stamps S&H to Mateo Yanes, PO Box 665, Freedom, CA 95019, Attn: News.

FOR SALE: JAWBREAKER "Whack & Blight" EP original $20, Nirvana "Beauty & Power" EP $10, Snap-e-Tom 1st 7" $30. Foreign add $3 for postage. Payment in US cash only to Thomas Vernon, PO Box 2557, Auburn, WA 98071-2557.

LOOKING FOR LIVE AUDIO/video of Vision, Underdog, Breakdown, GB, Judge, Inside Out, and more. I've got a few cool videos to trade. Also looking for people who want to sell their SE, hardcore record collections for a fair price. No high priced bullshit, please. Chris Watson, 101 Rebecca St., N. Syr., NY 13212-2030.

GREG (482 Paoli, PA 19301???) get in touch with me! Todd, S.I, 3332 Peachtree, Lima, OH 45805

NEW SXE, HC ZINE needs you. Please send ads, scene reports, zines for review, pictures, review material, etc. First issue out very soon. Also starting up a record dist. service. Write me with samples, prices, etc. Chris Watson, 101 Rebecca St., N. Syr., NY 13212-2030.

DESPERATELY SEEKING PAULA= Wanted anything from Paula Abdul. You may think I'm nuts, but so what. Send anything you've got with her on it to: Chris Watson, 101 Rebecca St., N. Syr., NY 13212-2030.

NEW DIRECTIONS RECORDS #1 out now- Dead Image "Forward" EP. 5 song hard hitting debut. $3.50 ppd to New Direction Records, 101 Rebecca St, N. Syr., NY 13212-2030.

HC/SXE BANDS I need you. Looking for bands for my next release. If you've got a decent demo and you want to be considered for my next release or possibly on a comp tape or 7" write me and send me a demo. New Direction Records, 101 Rebecca St, N. Syr., NY 13212-2030.

"FACE TO FACE To Face To Face To face To Face To Face To face To face"

SOCIAL DISTORTION, Blitz, Germs, SLF, Avengers, Sham 69 & hundreds more rare Punk records, tapes, stickers, badges, and exlusive T-shirts from '76 to the present. Send two stamps for catalog to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA

PLEASE SEND ME demos, 7"ers or anything for review. Send me jokes, scene reports, fiction, anything. bands send me factscheets with your stuff if you can. Send material for compilation to be included w/ each ikssue of Vi'zine. Free Classifieds! Mike Belt, 219 Bentley Rd, Parktown, 21120

DO YOU LIKE FREE STUFF? Than send 2 stamps and I'll send you Melting Pot's 1 - 3, Modern-American Teenager and whatever else I heve to give. Glenn Roberts, 12001 97th Ave N, Seminole, FL 34642

FACEPULLER is going back into the stydio! New 7" will be out fall. "Pull This" 7" still available. 3 bux nam, 5 bux world. Temple North Records, 1552 Kilmer Rd, North Vancouver BC, Canada V7K 1R4. Hello to our friends.

ECONOCHRIST/DETONATORS split7" out now! $3.00 postpaid. Checks and money orders to Paul Thomas. Buy it now from: Insurrection records, PO Box 4314, Santa Rosa, CA 95402

RARE RECORD LIST Apostles, Bauhaus, Clash, Misfits, Sub Pop, loads more, mostly 7"s. Send SASE to Box 43787, Tucson, AZ 85733

RECORD AUCTION: Fugazi 7" (Sub Pop - green), Chain "True Till" (test, clear, green), YOT "Break down..."(Revelation test press), crippled Youth (clear), Unity 7", Bold 7" (orange), Hard Stance 7" (red, green, blue), Flex Your Head (XXX cover), Judge 7" (schism), Powerhouse 7' (green), Turning Point 7" (red), Bro'hood 7" (red, closet ed. of 40), YOT "Break" (Wishingwell)," We're not..." (yellow, german) plus more stuff. Send bids and SASE for full list to: Matt, 4748 Forest Bend, Dallas, TX 75244

7" SALE/TRADE: Hates "No Talk In The 80's", "Do The Caryl Chessman", "Bobby Sox", "Hate In The 80's", Wipers "Alien Boy", DRI 22 song 7", Fuck Ups "FU82", Undead "Never Say Die", Verbal Assault. Send offers or list to Martin, 2340 W. 24th St, Chicago, IL 60608 (312) 927-8707

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

TRADE/SALE: Wide Awake 7", YOT "Yesterday" live 7" (300), Youth brigade "77 Records Presente"LP, Blind Approach "Restless nights" 7', Pitbull 1st 7", Kingface - Konkurrel LP, Jawbox 7" (white), Danzig live LP. JB, 38 Larch Circle, Belmont, MA 02178

TRADE : P.I. stuff, B.M.B 10" and split 7" (boot), F.U.'s stuff, Nursery Crimes 7", Freeze 7" (boot), SOA 7", Zero Boys 7" (boot), Larm, DYS 12" (orig), B.O.S. 12", Abused (orig) 7" and more. Please send trade list to: Henk Smit, Middenweg 13b, 1098 AA, Amsterdam, Holland

FOR SALE : Minor Threat"Filler" 1st pressing, Heart Attack "You", Subhumans "Demolition War", Exploited/Anti-pasti split 7", "make It Work" 7' comp (w/YOT), Discharge "Decontrol", Dag Nasty "Wig Out" test pressing, Buzzcocks "Spiral Scratch" 7", SF Underground vol 2 comp 7" and more. Offers/inquires: Jon Clark, 9 Maplecrest, Newmarket, NH 03857

ISSUE NUMBER 2 of the exciting Ralph The Rat comix (starring Ralph and his owner Shavie) is out in the stands! Send $1.50 to Hugh Krogh-Freeman, 110 Point Lobos Ave, San francisco, CA 94121

LOVE AND DEATH. Death rockers/industrial rock folk in the Los Angeles area. contact us for expedictions to underground clubs, performances and the street scene. Write to Rock Renaissance, POBox 1400, Burbank, California 91507

JAMES HENRY of Snorb fanzine!! I know you're somewhere in Iowa, but I lost your address. Write! Punk Beat, 151 1st Ave Box A, New York, NY 10003

LYNCH DEBBIE GIBSON. Ok, some folkx here in Austin are putting togheter a zine. We need your strange and funky poems, art, stories, pics, smut, dirty laundry, whatever. everyone that sends me stuff will ge the first issue free. If anyone wants to help out lemme know. Send everything to: Fallout, 2900, W. Anderson Ln, Suite 20 #148, Austin, TX 78757

GRINDCORE 7"EP's wanted: Patareni/E.N.T. split 7" EP, Patareni/ Anal Cunt split 7" EP, Larm both 7" EP's and LP's, Christ On Parade "Isn't Life" 7" EP, Fear Of God 12", Terrorizer LP (Splatter vinyl), No Security 7" EP, Confrontation 1989 7" EP (purple vinyl), A.C. "Another" 7"EP (colored vinyl). Also looking for any rare, splattered, bootleg, test pressings, colored grindnoize vinyl. So if anyone has any vinyl you think I might be interested in, please write with reasonable prices: S.A.M, 427 Jemez Rd, Santa Fe, NM 87501, USA

STUPIDITY IS volkswhale! Ok assholes, buy our retarded "Caroliner Is Our Hero"7" EP. Borschta? or the Disco Sitizen Masturbates In Your Face. "Butt Lice". Only $3 from Wheelchair Full Of Old men records, PO Box 2143, Stow, OH 44224

HEY! I'M STILL makin' fuckin cheap shirtz at a non-profit price. Crass, Go!, Rudi-Peni, Disorder, more! Unfortunately costs have gone up. Shirtz $5. Send SASE for 3 page picture list. Ian, 3451 High Ridge Rd., Lima, OH 45805.

BANDS, POETS, MISCREANTS, writers. I'm starting a zine dedicated to "being different". I'd like your help. Send me your thoughts, hopes, and dreams and I'll send you a copy. Jerry Connolly, 444 W. St., James Apt. 408, Chicago, IL 60614. Thanks.

GEEKS! ANY BASS PLAYIN' dork into the Descendents, G-Whiz, Screetching Weasel, Hard-On's, Fifteen, Sludgeworth, Cringer, etc., coffee, gurlz, and food? East Bay's Jabberjaw needs ya!?! Punk nerds and dorks write today! Talent optional. Write: Adam Jaw, 1640 7th St., Oakland, CA 94607 or call Aaron (415) 682-4041.

WANTED: ANYONE INTERESTED in helping me start a zine. I'd like to include interviews, reviews, poetry, letters, articles, etc. Currently I've got interviews with NoMeansNo and Henry Rollins. I'm starting from scratch so I could use any help. If you are interested call me (Jerry) at (312) 477-2374 or write: Jerry Connolly, 444 W. St., James Apt. 408, Chicago, IL 60614. Thanks.

TRADE: BGK "Nothing" LP, Siege boot, Treveet Kadet "Kadet Suojlee"EP (re-press), Carcass: Live EP (orig). Wants: Antisect LP, Deep Wound EP, Sore Throat EP, any Rapt, Pandemonium, 7"s and more. Write to: P. Hamalainen, Kaukapaankatu 1D34, 55800 Imatra, Finland

WANTED: MRR "Turn It Around" comp, Stikky LP, Crimpshrine "Lame Gig Contest" LP, Operation Ivy "Unreleased", Sewer Trout "Out Of Print", any demo, out of prints, video and T-shirts by California bands. Send me your price and list in English or French: Michel Gagnon, 1550 9ième rue, Grand-Mere, Quebec, Canada G9T 5M5

FOR SALE: The Clash "live In Paris 77/78" bootleg, very good condition, 21 songs from 29 Sept'77 and 16 Oct'78 shows. Send offers to: Michel Gagnon, 1550 9ième rue, Grand=Mere, Quebec, Canada, G9T 5M5

REBEL REBEL HAS X rated viedo package available. 1/2 hour of vids and TV interviews, only $10. So explicit that you must be 18 years or older ot fake your parents signature. In the tradition of Plasmatics and Pistols. See why these videos can't be seen on any video program. Info from: Rebel rebel, 7510 Sunset Blvd #174, Hollywood, CA 90046

SALE: BEAVER 7" (pre Government Issue). Small quantity of this original 1981 DC hardcore EP recently discovered. $15 postpaid while they last. Also Extreme Noise Terror "Burladingen" LP, Capitol Punishment 1st 7" (original) and "Putsch" 12", Raw Power "You Are The Victim" LP and split EP with Mottek, Rivista Anarchica comp 7" with raw Power and 3 other bands (rare). 3513 Barkley Dr, Fairfax, VA 22031

SALE: MISFITS/Danzig/Samhain/Undead 25 + various items. Wants: Aussie and Japan traders of vinyl, videos or audio (C'mon people!). Also any other audio/video traders with large lists and interests in older US+UK bands. Send Inquires/lists. 3513 Barkley Dr, Fairfax, VA 22031

TWO BORED and lonely guys looking for filthy fucking punk girls to correspond with or visit, into SFA, Citizen Arrest, Extreme Noise Terror, Doom, Born Against, Nausea, Disdain. Contact: Burke and Scratch, 717 Lori Ln, Lexington, KY 40517

TOP PUNK RECORDS from Finland: Maho Neitsyt: Ottaa Paahar EP. Unborn-SF: This is SF EP. Terveyskeskus: Pimeys EP. Hybrid Children: Reveal Your Charms EP. Alternative Action 12 bands comp. EP. $5 each ppd or all $20 ppd from here: AA Records, PO Box 74, 11101 Riihimaki, Finland.

LOOKING FOR oriental chicks who dig HC, Punk, Thrash and /or Death Metal for correspondence and audio/flyer traders. I record shows, plus have many quality '90-'91 shows. Your list gets mine. Kevin Gee, 6242 Queensloch, Houston TX 77096-3737

I AM A SHY, lonely, little caterpillar in the garden of humanity. Help me metamophize into a beatiful, daring butterfly. Write to Jennifer, POBox 167, Silver Spring, PA 17575

HOCKEY FANS - Hockey season in over until October and I'm bored. so all you skins, punks, harcores etc, write to me so we can chew the fat and gossip about the world's greatest sport. Let's trade tapes too, eh (Punk/Oi!/Ska). Also all you Europeans send info on soccer. Kirk Morrision, 52 Grove St, West Springfield, MA 01089, USA

BOOTLEGS! I currently have the following available. Bad Religion "Live In The Garden" 7" Two different shows at Trenton City Garden. Color vinyl. $5 ppd (300 copies). Will trade for copies of Ramones "Carbona" boot. Cash or M.O. to Matt Hickman c/o Marketrate, PO Box 9764, Wilmington, DE 19809. Fellow bootleggers, I buy bootlegs en masse. Cash upfront! Send sample to above address.

JACKALBAIT 6 song demo. Debut Portland, Oregon thrash outfit. New and aggressive, check it out, mow the yard, buy it buy it for $6.00. 3182 SE Timberlake, Hillsboro, OR 97123. Thanks for your support!

ATTENTION anarchists! Activist, revolutionary organization is in need of supporters/contacts/members. We are non-profit and educational. The movement is now! Please contact: Riot Cross, PO Box 5121, Airport Plaza, Hazelet, NJ 07730

FLAMING GLUESTICKS - Creating a little reading material for the mentally insane. Contribute to the sickness. Art, demos, zines, anything, even the insane need love. PO Box 713, S. Beloit, IL 61080

EAT YOUR SKIN #1 is finally available. Comes with Vital Music flexi, don't mess with texas sticker and features Disharmonic Orchestra, The Freeze, Tyrranicide, Pendulum, Sea Monkeys, Vomit Spots, Smilin' Ear Records and much more. Art, poetry and recipients of death contest! $2.50 US, $3.50 World. Cash or money order payable to "Yorfino" only. Eat Your Skin, PO Box 690903, San Antonio, TX 78269-0903

MISFITS SALE: Die, Die (white) $50, Walk Among Us (original) $50, EvilLive (green) $50, Unholy Passion (red) $60, (white) $85, November Coming (orange) $ 65, Horror Business (yellow/insert) $ 100. Martin, 2340 W. 24th St, Chicago, IL 60608 (312) 927-8707

HARCORE BANDS in Louisville needing a bassist? Influences: Kinghorse, Rollins, Poison Idea, Misfits, etc. Write: Jason Knopp, 414 Northview Dr, Shep, KY 40165

FOR SALE Danzig "Die, Die My Darling" boot $ 7.00 and Misfits "Walk Among The Dead" (red) $ 11.00. Only one copy of each. Jason Knopp, 414 Northview Dr, Shep, KY 40165

TO THE ASSHOLES stage-diving at the Pittsburg Fugazi show, what the fuck?! To anyone else, write me, particularly vegetarians, Clive Barker fans, or anyone who knows the meaning of life. LJ Merenda, 334 Harrison Ave., Greensburg, PA 15601.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

BASS PLAYER AND drummer seeks guitarist and singer in North Jersey area (Kearny, North Bergen). Beginners welcome. Influences : Bad Religion, Naked Raygun, Descendents, Ramones, and the Misfits. Girls are welcome. Even if you have different influences and would like to play, please call Matt at (201) 998-9109. Leave a message if I'm not there. I will get back to you.

PUNX IN PRISON. Jimi Germ, former lead singer for the band Maimed for Life from SLC, is sick of the cage time. I am seeking hardcore correspondence from the punk rockers throughout the scenes. Write to : Germ-James Owen, #18218 Utah State Prison, YACF *4 C-16-Top Bunk, 14000 South Frontage Rd., Draper, UT 84020.

I'M INTERESTED IN anything by Big Black, Rapeman, Fugazi, Minor Threat, Dinosaur, Mudhoney. Send list and reasonable prices to Will Huntley, Rt. 2 Box 134, Chesterfield, SC 29709.

FOR TRADE: Anti-Cimex: Anarkist Attack EP and Bomb Raid EP, CCM: 400 Fascists EP & Furious Party EP, Law & Order EP, Mob-47: Karnvapen Attack EP, Necros: Sex Drive EP & Early Days EP, GG Allin: Blood & Guts EP, Flux of Pink Indians: Neu Smell EP, Condemmed to Death LP, Artificial Peace/The Exiled EP, Shitter LTD: Syo Paskaa LP, Antisect EP etc etc. Wants: DOA: Prisoner, WW3 & General Strike 7"s, Eddie & The Subtitles: American Society 7", Fix: Vengeance, Cock Sparrer: Shock Troops LP, Avengers: We're the One 7" & American in Me 12", Dils: Seconds, Middle of America comp. LP, The Label So Far comp. LP + hundreds of more, also 70's stuff from Canada, Japan, Australia, USA, UK, Switzerland etc... Lists & Wants to: Alternative Action, PO Box 74, SF-11101 Riihimaki, Finland.

THE MILO AUCKERMAN FONG desperately needs live videos by the Descendents. TV system doesn't matter, we can transfer them. So pleeeze drop a line if you can help us. S. Riebesell, Holstenstr. 197, 2000 Hamburg 50, Germany.

VALSE TRISTE 7" 7 track EP, Jack Meatbeat & Co. 7" 3 track "See The World", and Manic Toys 7" 3 track "What To Do". $5/each ppd. Trash Can, Makasiinikuja 5, 61800 Kauhajoki, Finland. Note the reviews section!!!

MANIC TOYS for sale! 7" EP "What To Do" available for only $5 ppd (air speeded). This foursome makes the Chili Peppers sound like NKOTB... Trash Can Records, Makasiinikuja 5, 61800 Kauhajoki, Finland. Note the reviews section!! Traders welcome.

FOR SALE: Samhain "Unholy Passion" auto Glenn and Eerie, Mudhoney/Sonic Youth Subpop single, Misfits "Walk Among Us" 1st press purple, "Evilive" German, Chrome "Red Exposure" LP, "Visitation/Live in Germany" CD. Drew, #9 Estates Lane, Edwardsville, IL 62025. Phone (618) 656-6828.

INTERNATIONAL contact zine needs ads. $2 to print yours. Send stuff for review. Ad and review submitter will get a free issue. Send $1 for current issue. ICZ, 1045 Haman way, Roseville, CA 95678, USA

ABNORMAL and weirdos: get slack, explode your brain. Become a doktor of the forbidden sciences. Believe in everything and nothing. $1 for pamphlet or write for info. 1st Subgenius Church Of Mutants, POBox 7265, Citrus Heights, CA 95621, USA

WANTED: 7" UNITY, Infest 1st, Siege, Infest/PHC split, Battalions of Saints" Fighting Boys", Deep Wound, FU's "Kill for Christ" and all Septic Death stuff, Burial, Flyer, Boots etc. Only originals in good condition! I got a lot of stuff to trade: Cro Mags 10", Agnostic Front 7", Underdog 7", and tons more. Prefer trade but may buy. Please write: Timo Weber, Harbachweg 274, 6000 Frankfort 1, Germany.

GREEN DISTRIBUTION: Do you like to distribute your stuff in Italy? You don't like the prices of some record shops and high profit on music? Send me your records, fanzines, t-shirts, and boots. All letters will have answer. Preferable HC, melodic and positive materials. Contact me for gigs here. Green Records, c/o Francesco De Iorio, Via Maniciati 14, 35020 Padova, Italy.

OX #9 OUT NOW! Includes tons of reviews, interviews (Econochrist, Chumbawamba, Poison Idea...) plus a 7" feat. SFA, Necracedia, Doom Watch, and Submachine. Send $5 airmail/$4 surface to Joachim Hiller, Joseph-Boismard-Weg 5, 4300 Essen 14, Germany. #10 out end of Sept. (incl. NOFX/Jughead's Revenge/Drama 7"). Your record, tape, or zine gets review and Ox in exchange.

WANTED: GISM "Death Exclamations" bootleg LP. I will trade rare stuff for this LP. Write to me now goddammit!! Ben Gilbert, 122 Beckers Lane, Manitoo Springs, CO 80829. USA. Phone #(719)685-9034.

FUCK!! My stupid ex-roomates gave the mailman the wrong forwarding address for me. So 3 weeks worth of my mail was returned to sender! I've since straightned it out, but now I need my lost mail. If you sent anything to me, Eddie Perry at 3770 W. Ave 40 (apt#1) Los Angeles CA 90065 and had it returned to you, please send it again! It will get to me this time, I promise . Sorry and thanks!

TWO UNDERGROUND bands from the desert for $ 10.Crisis and Heasay. An emotionally significant event. Straighforward, deep, revolving, and energetic. Badtrip/thanks but no thanks. 26035 Moulton Pky #37, Laguna Hills, CA 92653

WANTED - Porno movie promo posters. Also trade video's porno, punk, metal, harcore. looking for Sloppy Seconds, Mighty Sphincter, Jeff Dahl. Also wanted Skins+Punks with the Radicts /Press, Feederz "Killing Your Boss", L7 fist LP + Avengers LP. B.C, PO Box 587, Plainview, NY 11803

ATTENTION EVERYONE: Do you want to sell your record collection? Do you want to tell the world how you feel? Are you in a city where you would like to meet people just like yourself? For just $1.00 you can advertise in Vizine#1. 40 words = $1.00 cash. Write to: Vizine #1, 524 N. Ainsworth, Portland, OR 97217

UNDERCOVER ZINE out now! For a measly $3 you get: a 40 page zine with interviews of: Forced Down, Unauthorized, Implement, Reaction, Forthright and Awake, plus you get a real rippin'demo of Stinkman (20 mins). A real powerfrul sound hitting the LA area. Satisfaction guarenteed! Undercover, PO Box 17323, Encino, CA 91416-7323

WANTED: A.F. "Victims In Pain" LP (original w/gatefold), Iron cross "Skinhead Glory" 7", Murphy's Law "Skinhead Revenge"7", Violent Children 7", Combat 84 "Orders Of The Day" 7", The Oppressed " Work Together" 7". Will buy or trade. Send lists to: Spike, 2517 White Thor Ln, Waxhaw, NC 28173

LOOKING FOR W/M teen to 21 for friendship or pen pal, someone into thrash, HC or metal? (also sexually "open mided"). If you're in school (wrestling or in football team?) or not, check it out, and write or call to: Rick, POBox 1382-MRR, Hi Sutters St, SF, CA 94104-4903. (415) 922-6401 (collect ok) Sk8-TV dudes, skateboarders, bodybuilders, USMC, drummers welcome too. Go for it! Later.

VEGAN DELEGATION #1 out in September '91. With: Jon Justice, Monkeywrech, Stand To reason, Pure Blood, Dom, Cottonmouth, UK's Statement and Tony Victory. Plus infos on veganism, fur hunting, vivisection, news, etc. 70 pages. Send $2 (cash) + 4 stamps. If you just like info on anything concerning animal rights, send stamps and request so write to: PO Box, 76002, LA, CA 90076

NEW ZEALANDERS: I'm coming to the South Island in 4 months. Any contacts from the Invercargil area are encouraged. The new straight edge flexi from thrash-core artist Cuntzee now available for $1. Utjsen Recordings, PO Box 134, Waynesville, MO 65583. Thanks!

LESBIAN, VEGAN, anti-fascist punk moving to chicago. Seeking correspondence, contacts, friends and possibilitites of places to live and work (ugh). Is there an anarcha-feminist scene in Chi? Sarah, 1715 1/2, 18th Ave, Seattle, WA 98122

SHTAAADS: I've got a distribution thing going on at shows and would like to start mailored as well. I have stuff from Revelation, Victory, Nemesis, Conversion, New Age, Workshed, Dark Empire and I'm still growing. Send SASE for a list of merchandise to; Basic Records, 122 E. Sunset, DeKalb, IL 60115

WANTED: Will pay cash for early back issues or complete runs of Maximum Rock'nRoll and Flipside. Must be in excellent condition. Write: Mike, 215 West Third St, Bloomsburg, PA 17815

CRIMPSHRINE "Lame Gig Contest" booklets are now available to those who didn't recieve one. Send a quarter and 52c postage (US) or 1.50 (IRC), to Lame Bookket Offer c/o 505 Washington SE #8, Olympia, WA 98501. Thank you.

WANTED: "Dope , Guns Vol 3 "(clear vinyl), "Dope, Guns Vol 1" (red Vinyl), first Jonestown 7". I've got shitolads of trades or I'll buy 'em. Mark, PO Box 1065, Stanton, CA 90680

ATTENTION ALL BANDS: Vizine #1 is due out soon. Please send us your bands cassette, record, or CD for review in our zine. Vizine will be distributed t all tower records everywhere. Send to: Vizine #1, 524 N. Ainsworth, Portland, OR 97217

POISON IDEA - "Getting The Fear" 12" for auction. Ultra-rare edition (1 of 15!) White with red and blue splattered vinyl, numbered unplayed. Comes w/ poster. Send bids with SASE/Phone # to: Fred Landeen, 1951 W. Burnside #1936, Portland, OR 97209.

WHAT'S GOING UNDERGROUND? Scam products-low budget, good quality tapes, announces two new tapes/three new bands. Flagellation, Fallacies and Provocative Provos. A different kind of mind churning, musical malarhy on "Extruding, Extrusive, Exuberant Extras" and M. F. B.'s dark humored, actively flowing, unusually tasty debut demo "Squeeze It'. Both type 2 dolby b, $3 each/both $5. Scam c/o, Schramm, PO Box 771105, St. Louis, MO 63177

FST010: CHAIN OF STRENGTH
"What Holds Us Apart" 7 "
U.K. pressing, mailorder customers get blue vinyl copies.

FST012: JAILCELL RECIPES
"Two Years of Toothache" LP/CD
The 2nd album; 12 tunes that give Big Drill Car and even Descendents a run for their money. Cover by Karl Alvarez. CD has 15 bonus tracks.

FST013: DRIVE
"GreaseGirls" Mini-LP & CD
8 superb "guitar-orientated" pop tunes. Combines the tracks from "Greasegun" & "No Girls" both EP's plus one unreleased number.

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FST002: MAJORITY OF ONE "Think" LP
FST005: LIBIDO BOYZ "Hiding Away" LP
FST008: LIBIDO BOYZ "Childhood" 7"
FST010: CHAIN OF STRENGTH "What " 7"
FST012: JAILCELL RECIPES "2Years" LP/CD
FST013: DRIVE "GreaseGirls" MLP/CD

NEXT:
FST017: WHEEL "Lessons of Tragedy" 7"

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J.R. CD	£9	£10	$15	£11
DRIVE M-LP	£5	£6	$13	£8
DRIVE CD	£5	£6	$10	£6

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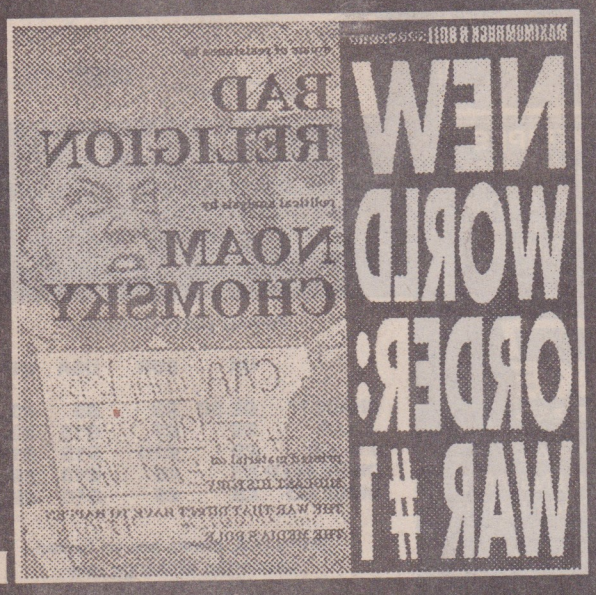

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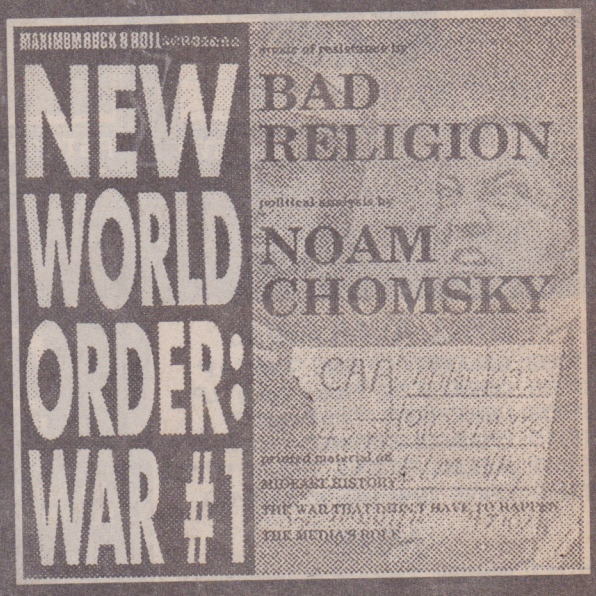

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LP

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"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine

"WELCOME TO 1984"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records

"DEZERTER-Underground Out Of Poland"-LP--Available from Blacklist Mailorder/ Distributed in U.S. by Mordam

"THEY DON'T GET PAID, THEY DON'T GET LAID, BUT BOY DO THEY WORK HARD"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records

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